



PAYNE'S
BOOK OF ART
WITH THE
CELEBRATED
GALLERIES OF MUNICH.

BEING
A SELECTION OF SUBJECTS ENGRAVED AFTER PICTURES

BY
OLD AND MODERN MASTERS

WITH
DESCRIPTIVE TEXT TOGETHER WITH A

HISTORY OF ART.

VOLUME THE FIRST.

PUBLISHED FOR THE PROPRIETORS

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CATALOGUE RAISONNÉ,

OF THE PICTURES ENGRAVED IN THE GALLERIES OF MUNICH.

VOLUME THE FIRST.

ANCHORITE, THE, by GERHARD DOW; in the *Royal Pinakothek*. We have here a favourable specimen of the peculiar style of the most laborious and painstaking master of the Dutch school. An Anchorite absorbed in his devotions, kneels before a crucifix, leaning his hands on an open book before him. The scene is a ruined vault, and as usual in the works of this artist, the accessories are finished with wonderful care and minuteness, and add considerably to the interest of the picture. This subject was a favorite one with the master, and the same collection contains two other pictures of a similar character, from his hand. It bears the artist's name, with the date 1670.

BALLAD SINGER, THE, by F. P. VAN SCHLICHTEN; in the *Royal Pinakothek*. A wandering musician is seen seated in a room, in the exercise of his calling, and accompanying his voice on a small and curiously shaped violin. The expression and attitude of the singer, are full of truth and nature, and the still-life objects around are admirably disposed and painted. Van Schlichten was a scholar of Adrian Van der Werff, and flourished in the first half of the last century.

BARBER, THE, by ADRIAN BROUWER; in the *Royal Pinakothek*. This is one of the most humorous of the scenes of vulgar life, for which the artists of the Dutch school are justly celebrated. A village surgeon is employed in dressing the arm of a peasant, in whose countenance the expression of pain is irresistibly comic, nor are the countenances of the operator and the spectator, less admirable. The works of this artist represent almost without exception scenes of a vulgar description; but the exquisite life, truth, and character, with which he has delineated them, compels us to forget their

repulsive nature, in our admiration of the charms of his pencil, and the brilliancy and transparency of his colouring. He was a pupil of Francis Hals, and flourished in the first half of the sixteenth century.

BARBER'S ROOM, THE, by ADRIAN BROUWER; in the *Royal Pinakothek*. We are here introduced to the apartment of a Dutch Barber-surgeon, who is operating on the foot of a peasant, while his wife prepares the plaster. The expression of pain in the face of the patient is though less ludicrous, not less natural than in the preceding picture. In the background another customer is being shaved, and the apartment contains numerous articles of still-life, which are admirably treated.

BEAR HUNT, THE, by J. FYT; in the *Royal Pinakothek*. This is an extremely spirited representation of a Bear at bay, which might do honour to the more famous pencil of Snyder. The different expressions of rage and agony in the heads of the dogs are admirably given, and the whole scene is full of life and vivacity. Fyt was a self taught artist, and flourished from 1625 to 1671.

BOOBS DRINKING, by DAVID TENIERS; in the *Royal Pinakothek*. In this picture we have one of those admirable representations of Flemish life, which have made the name of Teniers immortal. Though perhaps less attractive at the first glance, than his scenes of dance and merriment, it displays the master's power of depicting the more quiet shades of character, in the most wonderful manner. The group in the foreground are playing at dice, and a dispute seems to have arisen, which has attracted the attention of the host and hostess; while in the background another party is engaged in drinking. The works of Teniers, though extremely numerous,

are justly held in the highest estimation, and it is astonishing that he should have been able to give such an admirable variety to representations, which in their nature appear confined and uniform.

BOYS EATING FRUIT, by B. E. MURILLO; in the *Royal Pinakothek*. This picture is one of the numerous representations of beggar-boys, and similar subjects, by the execution of which the great Spanish master first acquired celebrity, and by which he is probably best known, although at a later period he showed himself to be capable of treating the sublimest subjects, in a happy and appropriate manner. Like all his pictures of the same kind, it shows a keen observation of nature, and a vigorous colouring; without however, the tenderness and suavity of his later works. The intense animal enjoyment with which the two boys partake of their luscious meal, is given with admirable force and nature; and though the shadows want transparency, the effect of the picture as a whole, is extremely pleasing.

CHILD CHRIST, THE, by CARLO DOLCE; in the *Royal Pinakothek*. The admirable expression of infantine purity and innocence which characterizes this charming little picture, together with its admirable execution, causes it to be justly regarded as one of the greatest ornaments of the splendid collection to which it belongs. The flowers are also painted with great skill, and the composition from its extreme simplicity and beauty, produces a most agreeable impression on the spectator.

CHILDREN COUNTING MONEY, by B. E. MURILLO; in the *Royal Pinakothek*. This picture though similar in subject to that above described, presents a marked difference in the character of the expression, which is here of a more refined and pleasing nature. A young Spanish girl seated on a stone, is in the act of counting some small coins, in order to pay for some fruit which she has selected from the basket of a boy, who regards the operation with great apparent interest. The colouring of this picture is extremely beautiful, and the shadows are less dark and inky than in the preceding specimen.

CHRIST, by CARLO DOLCE; in the *Royal Pinakothek*. A beautiful and highly poetical representation of the Saviour, and one of the most successful efforts of this great artist in depicting the feelings of the soul, as reflected on the countenance. Seldom have patience, humility and resignation, been represented in a more masterly and touching manner, than in this admirable performance.

CLOUD BURSTING, by A. W. BUCKEL; in the *Royal*

Collection at Schleissheim. A vivid and picturesque representation of a violent thunder-shower, in a village of the Bavarian highlands, painted with a freshness and feeling which proves the artist to be an acute and careful observer of nature. The cattle flying for shelter are depicted with great truth and spirit, and in the total absence of mannerism or conventionality, the whole composition exhibits a most favourable specimen of the powers of the artist.

2 COCKS FIGHTING, by M. HONDEKOETER; in the *Royal Pinakothek*. We have here one of the master-pieces of Melchior Hondekoeter, an artist who devoted his whole life to studying and depicting domestic poultry, in which branch of art he is considered without a rival; for although his works do not possess the glossy appearance and minute finish of those of John Weenix, they are painted with a fuller pencil, and the plumage of each fowl is imitated in the most perfect manner. His touch is firm and bold, and his colouring rich and mellow. He was born at Utrecht in 1636, and died in 1695.

3 CONSILIUM MEDICUM, by GEYER; in the *Royal Collection at Schleissheim*. The subject of this admirable picture is one which has been often treated both by painters and novelists; but perhaps never more successfully than in the present instance. It represents a consultation of physicians, who are debating the course of treatment to be pursued, with a vehemence which threatens to end in personal hostilities, and at a length which leaves cause to fear that the patient may die ere they have decided on the means of curing him. One of the disputants has already fallen asleep, and several of the others have sunk into mere listeners; but the war of words still continues between the two principal speakers, while a third, despairing of being listened to by the others, has driven a young member of the profession into a corner, and is explaining his views at length. Another, more crafty or more humane than the rest, is stealing off on tip-toe to the room of the patient, guided by the servant, who probably thinks that action is better than words, in a case of emergency. The heads have great truth and character, and the velvet dresses of the physicians, and other accessories, are painted with great skill.

4 COOK THE, by GABRIEL METZU; in the *Royal Pinakothek*. This charming little picture is one of the master-pieces of an artist whose works are valued not less for their rarity, than from the high degree of excellence they display. The subject is extremely simple, being merely a young woman in the act of

spitting a fowl; yet it is treated with a degree of skill which renders it more attractive than many of his more elaborate conversation pieces, and pictures from a higher sphere of society. His works are remarkable for combining freedom with finish, and as exhibiting a transparency and purity of colouring, which is not injured by a too great degree of finish, as is sometimes the case with other artists of his time and country.

15 COPPERSMITH, THE, by SCHLEISSNER; in the *Royal Collection at Schleissheim*. A pleasing scene from ordinary life, exhibiting a harmony of tone and colouring, which reminds us of the productions of the Dutch school. An old coppersmith has been disturbed at work by the arrival of a letter, which he is apparently reading with difficulty, while his wife looks over his shoulder apparently well pleased with the contents. The heads of the old couple are full of character and individuality, and the various articles of still-life are admirably executed.

16 COUNTRY QUARTERS, by A. ADAM; in the *Royal Collection at Schleissheim*. The interior of a country stable, containing a handsome grey charger and a pair of goats, all of which are painted with great spirit and truth to nature.

17 CYMON AND PERA, by GERHARD HONTHORST; in the *Royal Pinakothek*. Honthorst has here used the old classic story of Pera, who sustained her father when sentenced to death from starvation, with milk from her bosom, as the medium for one of the striking candlelight effects, for which he was famous, and which forms the principal merit of the picture. The expression and attitude of the female are natural; but the heads are deficient in beauty and elevation of character. It is however beautifully coloured, and the light and shadow are managed with consummate skill.

18 DUTCH PATRICIAN, THE, by PAUL REMBRANDT; in the *Royal Pinakothek*. This is one of the most splendid and effective of the portraits of Rembrandt, combining truth and individuality with more dignity than is usual in the works of this master. The costume is also extremely picturesque, and this combined with the richness of colouring and almost magical *chiaro-scuro*, renders this portrait one of the most attractive in the collection to which it belongs.

ETNA, by ROTTMANN; in the *Royal Collection at Schleissheim*. We have here one of those admirable transcripts from nature, as seen in the south of Europe, which have made the name of the artist

famous throughout the civilized world. The picture represents an extensive view on the coast of Sicily, with Etna in the distance, crowned with eternal snow and sending up a slight spiral column of smoke, as a proof that its volcanic fires are not yet extinct. The subject is treated with great simplicity, and in the air of quiet grandeur and repose which pervades the composition, reminds the spectator of the works of Nicholas Poussin.

20 FRANCISCAN CHURCH AT SALZBURG, by A. VON BOYER, in the *Royal Collection at Schleissheim*. An admirably painted Gothic interior, in which the solemn and impressive gloom which pervades the foreground, is admirably contrasted with the mass of light which falls upon the altar. Both the lineal and aerial perspective are admirably managed, and the mass of kneeling figures is introduced in a clever and masterly manner.

21 GARLAND OF FRUIT, by P. P. RUBENS; in the *Royal Pinakothek*. Among the numerous pictures from the hand of this master in the *Pinakothek*, amounting on the whole to forty-seven, it would be difficult to select one more characteristic of the style of the master, than that from which the engraving before us is taken. The forms of the children are graceful, but it is the grace of unselected nature, with little or no attempt at refinement; but such is the force and vigour with which the forms are thrown upon the canvass, the brilliancy of the colouring, and the beauty of the *chiaro-scuro*, that the deficiency of ideal grace is forgotten in admiration of the wonderful powers of another kind, displayed by the painter.

22 GRANDFATHER'S RETURN, THE, by BRÄCKLER; in the *Royal Collection at Schleissheim*. This is a pleasing scene from rustic life, in Southern Germany. An aged peasant returning from market, is met by his grand-children, eager for the expected gift of a caged bird, which he is presenting to them. The children are admirable transcripts from nature; and the expression in the head of the old man is also excellent; while in point of colouring and finish, the picture may vie with the best productions of the Dutch school.

23 GREEK CARAVAN, by PETER VON HASE; in the *Royal Collection at Schleissheim*. This picture represents a party of Greek peasants, apparently returning from a cattle market, as they are accompanied by several sheep, and kids; fruit and other rural produce, fill the pannels of the ass in the foreground. The road taken by the party leads

along the verge of the sea, and this, with the mountains in the distance affords the artist an opportunity of exhibiting his well known skill as a landscape painter. The whole scene bears the marks of being a study from nature, and the horses and other animals are correctly drawn and beautifully painted.

24 GUARD ROOM, THE, by F. VAN MIERIS; in the *Royal Pinakothek*. This is one of a class of subjects to which Van Mieris was extremely partial, as he was highly successful in representing gay dresses and rich stuffs. The picture would seem to represent the interior of a tavern rather than of a guard-room, and judging from the scores on the chimney-piece, the two cavaliers have been indulging in potations "pottle deep." One, in the dress of a cavalry officer, has fallen asleep, and the other, a civilian, makes a sign to the waiting-maid not to disturb him, significantly exhibiting at the same time a piece of gold. The expression of the heads is admirable, the objects of still-life are arranged and painted with great skill, and every part of the picture displays the admirable finish usual in the works of this master.

25 HAY-CART, THE, by PHILIP WOUVERMANN; in the *Leuchtenberg Gallery*. This picture exhibits a pleasing scene of rustic life, from the hand of a painter who but seldom abandoned his more favorite subjects of war and the chase. A family of Flemish peasants are reposing in a field situated on the summit of a gently rising hill, while the elder children employ themselves in loading a waggon with hay, to which the servant is about to place the horses. The whole scene is lighted from an evening sky, and has an air of rural quiet and repose seldom found in the works of Wouvermann, whose pictures generally display scenes of a more stirring character.

26 INVALID, THE, by ENHURER; in the *Royal Collection at Schleissheim*. An old soldier is here seen relating the tale of his former battles to his grandson, and illustrating his anecdotes by means of the boy's toy soldiers, while a harmless blow-pipe supplies the place of the dread artillery; and the father looks on in the background. The scene represents the interior of a German farm, or perhaps personage, and conveys a lively idea of the general appearance of the common apartment in such places.

27 ITALIAN CARAVAN, by WELLER; in the *Royal Collection at Schleissheim*. This charming picture represents a party of Neapolitan peasants returning from collecting their harvest in the fields at a dis-

tance from their village, and passing through a narrow gateway, in a wall composed of immense stones, from which a shepherd looks down upon them. The arrangement of the groups in this painting is extremely beautiful, the figures are designed with taste and spirit; and the whole, especially the two children dancing the tarentella, bear the stamp of having been studied from nature.

28 JUDITH, by RIEDEL; in the *Royal Collection at Schleissheim*. An admirable ideal head of the Jewish heroine, full of characteristic expression and tragic grandeur; while the masterly arrangement of the chiaro-scuro, and the softness and transparency of the colouring, are worthy of the highest praise. It is justly considered as one of the finest pictures of its class, produced by the modern German school; and innumerable copies have been made from it, many of which are scarcely less admirable than the original.

29 JUPITER AND ANTIOPE, by TITIAN; in the *Royal Pinakothek*. A luscious and graceful representation of the well known classical story of the loves of Jupiter and Antiope, glowing with the wondrous colouring which forms the great and characteristic excellence of the great Venetian master, who has seldom depicted the softness and delicacy of the naked, with greater success than in this specimen.

30 LACE MAKER, THE, by LUCKS; in the *Royal Collection at Schleissheim*. A pleasing domestic scene, painted with a delicacy and brilliancy worthy of the old Dutch masters, whose works it is evident the artist has studied to advantage. An old lady employed in making lace, is together with her husband and daughter, watching with evident amusement the gambols of a kitten, which has possessed itself of one of the bobbins; while the summer sun streaming through an open window, illuminates the scene in the most pleasing manner.

31 LANDSCAPE, by N. BERGHEM; in the *Royal Pinakothek*. This picture affords a good specimen of the style of the master. The rocks and masses of ruins are bold and picturesque in form, and the broad shadows they afford, gives admirable contrast to the brilliant lights which fall upon the white horse and its female rider, in the foreground. The animals are painted with the accustomed skill of the artist, and the whole atmosphere of the picture glows with the genial warmth of summer.

32 LANDSCAPE, by J. RUISDAEL; in the *Royal Pinakothek*. An admirable specimen of the quiet and unpretending scenes, which Ruissdael delighted to

portray. A noisy streamlet, swollen apparently by recent rain, dashes over some masses of rock in the foreground; while a pathway leads over a rustic bridge and beneath a straggling group of oaks, towards a village, which is faintly visible in the extreme distance. It probably represents a scene in the neighbourhood of Haerlem, in which city the artist almost constantly resided.

LIONESS AND WILD BOAR, by F. SNYDERS; in the *Royal Pinakothek*. One of those spirited scenes of conflict between animals, which have made the name of Snickers famous as a painter of hunting subjects. The eager fury of the Lioness, and the terror and desperation of the Boar, are expressed with great truth and nature, and the landscape is skilfully treated; though it possesses none of the tropical characteristics to be expected in a country producing lions, but is a transcript from nature as he was accustomed to behold it.

MADONNA AND CHILD, by A. VANDYCK; in the *Royal Pinakothek*. We have here one of the truly noble historical pictures of an artist who, had he not at an early age abandoned history for the more profitable branch of portraiture, would in all probability have rivaled his master Rubens, to whom though inferior in luxuriance and fertility of imagination, he was superior in all that regards propriety, grace, and dignity of expression. The heads of Joseph and Mary are full of grace and dignity, without the slightest trace of insipidity or conventionality; while the child partakes greatly of the style of Rubens, and though admirably painted, is wanting in refinement. In truth and purity of colouring, and in the tender melting of the tones, for which the works of Vandyck are remarkable, this picture may be considered as one of the best existing specimens.

MAGDALEN, THE, by J. PALMA; in the *Royal Pinakothek*. A beautiful head, full of religious fervour and devotion, and a good specimen of the suavity and freshness which distinguishes the works of the younger Palma, and which often approaches the truth of that of Titian. This artist was called Jacopo Palma il Giovine, to distinguish him from his uncle of the same name, who was also eminent as a painter.

MAGDALEN THE, by ADRIAN VAN DER WERFF; in the *Royal Pinakothek*. This picture though considered as the principal work of the master, has a cold and disagreeable effect, notwithstanding the wonderful amount of labour which he has bestowed upon

the finishing; and the flesh has a hardness which resembles marble. The same remark applies to most of the other works by this artist in the *Pinakothek*, amounting to no less than twenty-nine in number; but they are generally drawn with great correctness, and the draperies are admirably arranged. The cause of this coldness and want of effect, arises from his throwing the light solely on the figures, and little or none on the ground or sky; his colouring is also deficient in transparency, from his admitting little or no reflection of light.

MATRIMONIAL SCENE, by A. HASENCLEVER; in the *Royal Collection at Schleissheim*. This picture is one of the earlier productions of an artist, who has since attained to the rank of one of the first Genre painters at present existing in Europe, and whose works are known and admired through the medium of engravings, in every country of the civilized world. It represents one of those trifling misunderstandings which are said sometimes to qualify the bliss attending the married state, and thus prevent it from becoming too intense for the enjoyment of mere mortals. The *Joppa*, or loose gray coat of the husband, and the silver *Riegelhaube*, on the head of his wife, show the loving couple to be inhabitants of Munich; and judging from appearances, we should say the lady has the best of the argument, as she has evidently reduced her partner to silence, and the never failing consolation of his pipe. The picture shows a strong and humorous perception of character, is painted at once neatly and vigorously, and the mixed effect of candle and moon light, is represented with great skill.

MENDICANT FRIAR, THE, by DR. KATSER; in the *Collection at Schleissheim*. A simple subject, treated in a truly skilful and masterly manner: an Italian Friar is seated at the door of his monastery, to solicit the alms of the charitable, and the lock on the box at his side, shews that they are not intended for his personal use, but for that of the community to which he belongs. The head of the old man is full of character and expression, the light falling in one broad mass on his white beard and drapery, renders the picture extremely effective, and with the neat, yet spirited style of the execution, renders this little gem one of the most attractive pictures in the collection to which it belongs.

MISCHIEF, by P. ROTAM; in the *Royal Pinakothek*. A pleasing subject, skilfully treated; but one which

would seem better adapted for a cabinet picture, than for one in which the figures are the size of life. It represents a girl who has fallen asleep over her book, awakened by a youth who tickles her face with straw, and the picture is gracefully composed and well painted. This artist was born at Verona in 1707, studied painting under Antonio Balestra, and held the office of court painter to the Empress of Russia, in which country he died, in 1762.

- 40 *NYMPHS*, by G. VAN SCHALKEN; in the *Royal Pinakothek*. This picture, which has been erroneously called the "Nymphs," represents the Wise and Foolish Virgins, and is one of the most celebrated of the numerous torch and candle light subjects painted by Van Schalken. Its principal merit consists in the arrangement of the chiaro-scuro and the neatness of the finishing; but in other respects is not entitled to very high commendation. Van Schalken resided sometime in England, and many of his works are consequently found in English collections; they were eagerly sought after during his life; but are no longer held in great estimation, as they have for the most part suffered by time. His day-light pictures however sell for high prices, probably on account of their rarity.

- 41 *OFFERING, THE*, by MAES; in the *Royal Collection at Schleissheim*. This delightful picture represents a Roman peasant girl at her devotions before the shrine of her patron saint, to which she has brought an offering of flowers. Seldom have we seen the expression of innocence and purity of mind, joined to fervour of devotion, more happily depicted, and the artist has shewn himself to be in this respect a worthy follower of the ancient masters of the German school; while he has carefully avoided the defects of hardness and meagreness of outline, which often render their otherwise admirable works disagreeable to the eye.

- 42 *PAINTER, THE*, by LE PUTTEVIN; in the *Royal Collection at Schleissheim*. This pleasing subject represents an incident in the life of the famous Dutch painter Adrian Brouwer, whose debauched and intemperate habits were continually involving him in the most whimsical adventures. On one occasion, a prolonged drinking bout not only exhausted his stock of ready money, but involved him in debt to his landlord, who insisted on detaining him till he had liquidated his responsibility, by painting him a sign. With this proposal he was under the necessity of complying, merely sup-

plating that he should be supplied with liquor during the operation, which was completed in a few hours, to the great satisfaction of the landlord. This anecdote has afforded the artist the materials for his picture, which is distinguished by a pleasing simplicity in the composition, soft and brilliant colouring, and a masterly distribution of light and shadow.

- 43 *PAINTER IN PRISON, THE*, by F. M. GRANET; in the *Leuchtenberg Gallery*. We have here another subject from the life of an artist, though of a somewhat different character from the preceding. As James Stella, a French painter who flourished at the commencement of the seventeenth century, was engaged in sketching some remains of antiquity near Rome, he was arrested on suspicion of being a spy, and thrown into prison. Here he sketched upon the wall the figures of the Madonna and Child, before which his fellow prisoners are said to have performed their devotions. His innocence soon becoming apparent, he was set at liberty, but his sketch continued in existence for upwards of a century afterwards. This picture is a good specimen of the peculiar style of Granet, whose works consist almost entirely of interiors, which are distinguished for their wonderful truth of effect, which often approaches illusion. He was born in 1774, received instruction in the school of David, at Paris, and was living in 1833.

- 44 *PEASANT'S WEDDING*, by DAVID TENIERS; in the *Royal Pinakothek*. This is one of the rustic merry-makings for which Teniers is deservedly famous, and which are on the whole the most attractive of his works. It represents the exterior of a Dutch farm, the marriage festival being held on this occasion in the open air, with the bride and bridegroom commencing the "dance of Honour," a ceremony never omitted on these occasions, to the music of the bagpipes. The scene is one of hearty and unrestrained merriment, admirably expressed, and painted with the harmony of tone and colour, usual in the works of this master.

- 45 *POOR JACK*, by SIMONSEN; in the *Royal Collection at Schleissheim*. An old Sailor seated on a cannon, is exhibiting the model of a sloop, completely rigged and equipped, apparently for the purpose of exciting the charitable feelings of the passers by. The old Tar is admirable both in attitude and expression, and the accessories are appropriately introduced and beautifully painted.

- 46 *PORTRAIT OF A CARDINAL*, by RAPHAEL SANZIO; in

the *Leuchtenberg Gallery*. The name of the original of this noble portrait has not descended to us, and it therefore loses much of the interest which would otherwise attach to it, but the picture is not the less worthy of admiration, as displaying all the qualities which distinguish the portraits of Raphael from those of any other master, and which would alone have secured him a high place in art, had his fame in this branch not been eclipsed by that arising from his immortal works in the more important department of history.

PORTRAIT OF REMBRANDT'S FATHER, by P. REMBRANDT; in the *Royal Pinakothek*. This excellent portrait, which may be considered as one of the most characteristic ever painted, represents the father of the great Dutch master, whose family name was Gerretz, and whose mill, situated on the banks of the Rhine, between Leyderdorp and Leyden, gave to his son the appellation of Rembrandt van Ryn, by which he is best known. Like most of the portraits of Rembrandt, it is a faithful transcript of his model, without any attempt at elevation or dignity, but so powerful is the individuality, and so admirable the chiaro-scuro, that we can almost fancy the old Miller stands corporeally before us.

A PORTRAIT OF GOEVERT FLINCK'S WIFE, by P. REMBRANDT; in the *Royal Pinakothek*. This is another of the admirable portraits of Rembrandt, bearing the same stamp of truth and fidelity, although in a less striking degree, than in the preceding specimen. Goewart Flink, the husband of the lady here represented, was a scholar of Rembrandt, and one of the best followers of his peculiar style, into which however, he strove to introduce a certain degree of refinement.

PRISONER OF WAR, THE, by H. F. MAYR; in the *Collection of H. R. H. Prince Max*. This picture represents an incident in the German war of liberation. An officer of Polish lancers, has been captured by a party of Bavarian Hussars, and conducted to a farm-house, forming their temporary quarters, the entrance to which has been barricaded against the enemy, and the prisoner and his conductor are in the act of leaping their horses over the obstruction. The expression of pain and dejection in the countenance of the wounded officer is well given, the horses are drawn with spirit and correctness, and the colouring is rich and glowing.

READING THE WILL, by DAVID WILKIE; in the *Royal Collection at Schleissheim*. This is (with one exception) the only picture by a British artist to be found in the

collections of Munich; but it is one well calculated to do honour to the English school of art. It is one of Wilkie's best productions, and presents all the diversity of character which distinguishes his earlier works, joined to a pleasing style of colouring and delicate execution. The heads are all decidedly Scotch in character, and the various expressions of curiosity, expectation, and disappointment, are given with wonderful talent and fidelity, and no one can view without a smile the assiduous attentions of the old soldier to the widow, to whom he is evidently most desirous of affording every consolation, possibly under the idea of eventually taking the place of the defunct. This picture was painted for King Louis of Bavaria, in 1820, at the price of one thousand guineas.

7 REAPERS, THE, by J. BECKER; in the *Royal Collection at Schleissheim*. This admirable composition represents a party of Hessian reapers surprized in the fields by a thunder storm; the village to which they belong has been struck by lightning, and set on fire, and the moment of consternation occasioned by this incident, is depicted with great force and nature by the artist.

52 SAINT AGNES, by CARLO DOLCK; in the *Royal Pinakothek*. A lovely head, characterized by all the mildness and sweetness of expression, for which the works of this artist are remarkable, and the tone of the colouring is well suited to the subject, all being soft, placid, and harmonious.

53 SAMSON AND DELILAH, by P. P. RUBENS; in the *Royal Pinakothek*. A spirited and well arranged group, the life and energy of which is increased in no small degree by the fitful glare of the torch, from which all the light in the picture proceeds, and the glare of which falls only on the prominent parts of the figures, leaving all the rest in comparative darkness. The expression of triumphant cunning on the countenance of Delilah, is admirably given, and the impotent attempts of Samson to throw off his assailants, has given the painter an opportunity to exhibit his admirable knowledge of anatomy.

54 SAN MARINO, by PETER VON HESS; in the *Royal Collection at Schleissheim*. We have here another of the lovely scenes of Italian nature for which Hess is celebrated, and in which the spirited and characteristic figures, vie in excellence with the landscape.

55 SHEPHERD AND SHEPHERDESS, by CONSTANTINE NETSCHER; in the *Royal Pinakothek*. This is one of the pastoral

subjects greatly in favour with the painters of all countries, during the latter half of the seventeenth century; and as in the present instance, generally represent scenes of an amorous character. Constantine Netscher was the younger son of the more celebrated Caspar Netscher, whose style he followed with considerable success, as may be seen in the picture before us. He was born 1670, and died 1722.

SHIPWRECK A, by J. PETERS; in the *Royal Pinakothek*. A spirited representation of a storm and shipwreck, the accessories of which are treated in a very elegant manner. The rocky coast on which the ship has struck, is crowned with ruins of a classical character, and the masses of rock are exceedingly bold and picturesque. A boat has put off from the vessel, and some of the crew are attempting to save themselves by swimming, while peasants are affording them assistance from the shore. The water is painted with great freedom and transparency, and the whole composition is worthy of the highest praise. John Peters was the brother and scholar of Bonaventura Peters, also celebrated as a painter of marine subjects. He was born at Antwerp in 1625, and died in 1677.

SMITHY, THE, by H. BÜRCKEL; in the *Royal Collection at Schleissheim*. This admirable winter landscape is a study from nature as seen in the Bavarian highlands; painted with great skill, and exhibiting a keen appreciation of the picturesque, even under the disadvantages of a severe climate and inclement season.

SMOKING CLUB, THE, by DAVID TENIERS; in the *Royal Pinakothek*. This is another of the scenes from the life of the Flemish peasant, which Teniers delighted in depicting, and to which he knew how to give an endless variety. The four peasants in the foreground appear to be practised smokers, and judging from the knowing manner in which one of them whiffs the smoke into the air, they are discussing a new sample of their favorite weed, which lies in a wooden bowl, on the table, or rather tub, which supplies the place of one. In the background a similar party is seen seated around the fire-place, while the landlord is hastening to the cellar for more liquor.

SURGEON, THE, by E. VAN DER NEER, in the *Royal Pinakothek*. The Dutch genre-painters, were partial

to the subject of a sick lady consulting her physician, or about to undergo some trifling surgical operation, and the present picture is one of this class. A lady, who judging from the bason on the floor, and the bandage on her arm, has just been bled, has fainted in consequence, and the surgeon and her attendants, are exerting themselves to revive her. The group is arranged in a very natural manner, the faces are expressive, and the stuffs composing the dresses, especially the white satin, are painted with great skill and admirable finish.

TOILETTE, THE, by GERHARD DOW; in the *Royal Pinakothek*. This is another favorite subject with the Dutch masters, and Dow alone has painted a considerable number; all of which are however, perfectly distinct compositions. In the present instance he has placed his model before her mirror, probably to enable himself to represent her at once in profile, in three-quarter face. The picture is composed with his accustomed elegance, and the furniture, dresses, and other accessories, are finished with the almost microscopic neatness usual in his works.

TOWN QUARTERS, by ADAM; in the *Royal Collection at Schleissheim*. This picture is a companion to that of "Country Quarters," above described, by the same artist: and exhibits the same accurate knowledge of anatomy, the same pleasing colouring and spirited execution.

TURKEY AND FOWLS, by HONDERDOETER; in the *Royal Pinakothek*. Another of the truthful and pleasing pictures of poultry, on which the fame of this artist principally rests. The cock seems to be struck with dismay at the approach of his colossal rival, and the anxiety with which the Hen endeavours to collect her chickens, is given in a most natural manner. As usual in the paintings of this artist, the plumage of the various birds is represented with wonderful softness and truth.

WINTER, by SEHLMEYER; in the *Royal Collection at Schleissheim*. A pleasing composition, highly characteristic of the gloom and storms of winter, and closely resembling in style the productions of the Dutch landscape painters of the seventeenth century, which it is evident the artist has studied with advantage. The scene is in Holland, and the figures, representing peasants taking their goods to market on the ice, are notwithstanding their minuteness, full of character.

THE GALLERIES OF MUNICH.

M U N I C H.

CHAPTER I.

Introductory remarks. Approach to Munich. General aspect of the city. Character of its inhabitants. Sketch of its history.

In presenting to the subscribers to the Book of Art, a selection from the pictures contained in the famous galleries of Munich, an account of the city which of late years has assumed, and not without reason, the proud position of the capital of central Europe in all that relates to those arts which soften, refine and elevate mankind, will in all probability be considered neither uninteresting nor inappropriate.

Munich may be said to be to southern and catholic Germany, what Dresden is to the northern and protestant part of that vast and interesting country; and although the collections of the former city can scarcely compare with the vast storehouses of ancient art possessed by its rival, it is unquestionably its superior in all that relates to the present. In Dresden the mind is filled to repletion with the influence of the mighty dead, in Munich we are surrounded and inspired by the creations of living genius. In the former city we live with departed greatness, surrounded by the glorious works of the now fallen schools of Italy, of Spain and of the Netherlands; in the latter, we see the young and vigorous efforts of a new race of artists, the first masters of a school which promises to equal and perhaps to surpass its predecessors. Dresden belongs to the past, Munich to the present and the future, the one is the city of retrospection, the other of possession and of hope.

A railroad now unites the rival capitals of Saxony and Bavaria, and conveys the traveller in a few hours from the banks of the Elbe to those of the Isar. Borne on the rapid wings of steam, the vine covered hills that surround the "German Florence" soon fade from his view, and he is hurried across a magnificent though fertile plain towards the great commercial city of Leipzig; at the far famed gate

of which, representatives of every nation in the northern hemisphere, meet to exchange their products. From Leipsic a single hour brings him to Altenburg, the capital of the duchy of the same name, with its picturesque castle and grotesquely dressed peasants; who as they stand in groups, gazing at the passing train, seem like figures from some of the quaint old pictures of the middle ages, rather than living creatures of the nineteenth century. The country which since leaving Dresden has been wearisome from its extreme flatness, now becomes agreeably broken by wooded hills, which, increasing in size and boldness as he advances, proclaim his approach to the chain of mountains called the *Erzgebirge* (ore mountains), which separate the kingdom of Saxony from that of Bavaria.

On arriving at the little town of Reichenbach, the railroad ceases and a comfortable omnibus drawn by four horses, forwards the traveller on his journey, and on descending the hill on which the station is situated, he becomes aware of the cause of this change in the mode of progression. A deep valley, the precipitous sides of which rise to the height of more than three hundred feet, here separates the mountains, across which a colossal viaduct is now being erected, which when completed, will be the greatest work of the kind in Germany. The views obtained from the road which is for the most part carried over the tops of the hills, are now extremely varied and interesting; the mountains are covered to their summits, which are not unfrequently lost in the clouds, with dark forests of pine; but in the valleys which divide these wooded heights are seen long straggling villages, sometimes several miles in length, the inhabitants of which are almost without exception weavers, this inhospitable looking region being the seat of the cotton manufactures of Saxony, which are daily rising into more formidable rivalry with those of England.

At the little town of Plauen, beautifully situated on the river Elster, the railroad recommences, and shortly afterwards the blue and white stripes on the posts at the road-side announce that the traveller has entered the "beautiful kingdom" of Bavaria. At Hof, the first town after passing the frontier, himself and baggage are transferred to a new set of carriages, and after six hours rapid travelling he finds himself in the ancient and picturesque city of Nuremberg, famous for the beauty of its churches and public buildings, and as being the birthplace of Albrecht Dürer. In this neighbourhood he will probably meet with some specimens of the strange looking peasantry of Swabia, the boundaries of which he is now approaching, and will scarcely repress a smile as he gazes on their huge three cornered hats, their long black coats descending to their very heels, and listens to the uncouth jargon which constitutes their language. The road now lies through an agreeably undulating and apparently well cultivated country, while the numerous crosses and images of saints which are visible in the various villages, afford indisputable evidences that the doctrines of Luther have not extended to this part of the country. At Donauworth, the railway passes the youthful Danube, already a considerable stream, by a handsome viaduct; and about two hours afterwards the train stops

beneath the tasteful Gothic building forming the station at the time honoured city of Augsburg.

It would be diverging too far from our present purpose to describe the various interesting objects which arrest the attention of the traveller at every step in this most interesting city, the quaint splendour of its public buildings or the strange costumes of the peasantry which enliven its antique and picturesque market place; we are already approaching the end of our journey, and shortly after losing sight of its Gothic towers, we enter on the wide desolate looking plain which the Bavarians who are fond of comparing their capital to Rome or Athens, call the *Campagna* of Munich. This, at least on the northern side of the city, is a barren heath apparently extending to the horizon, the foreground of the picture being composed of wretched sheds used for drying the peat which is found here in large quantities, and the distance of stunted pine woods, varied by an occasional steeple, indicating the site of some distant village. Still however the scene has not the air of hopeless desolation peculiar to the heaths of northern Germany, here and there villages surrounded by orchards; give evidence that the soil is not all barren, or at least not altogether irreclaimable. But soon an object appears in sight that leaves no longer any eyes for the features of the nearer landscape, even if they were of a more attractive character than is really the case. Rising in indescribable dignity and crowning the whole range of the horizon from south-east to south-west, are seen the mighty giants of the Alps, their summits in spite of the oppressive heat which prevails here in the plain, still white with the snows of an eternal winter. All the colours of ether are mingled in mysterious beauty on the sides of these stupendous mountains, the grandeur of whose proportions, even at the distance of nearly fifty English miles, fills the mind with an inexpressible feeling of wonder and admiration.

But now the towers of Munich are seen rising through the golden mists of evening. The huge but ungainly cupolas of the Cathedral first meet the eye, then the more elegant towers and dome of the Hof-kirch followed by a host of others of every conceivable size and shape, among which the noble Gothic spire of the new church in the suburb of Au is the most conspicuous. Another snorting scream from the locomotive and the train glides gently beneath the elegant roof of the Munich station, a truly beautiful building in the Romanesque or Byzantine style of architecture, and where numerous well appointed public vehicles are in waiting to convey the traveller to his place of abode.

The Bavarian capital may be said to consist of two cities, each of which has its distinct and separate physiognomy. The old town with its narrow and crooked streets, its handsome old fashioned houses, its numerous churches and lively well peopled thoroughfares, presents an interesting spectacle at once to the antiquarian and the artist. The stamp of antiquity is best preserved in the neighbourhood of the two market places, of which the Schrammen-Markt is the most remarkable, from the handsome pillar of red marble in the centre supporting a gilded statue of the Holy Virgin, and surrounded by allegorical figures of angels in the act of

conquering disease, famine, war and heresy. It was erected by the Elector Maximilian I. in commemoration of his victory under the walls of Prague in 1620. The Victualien-Markt is also worthy of a visit, from the strange and picturesque costumes displayed by the peasantry who offer their various products for sale. The Max-Joseph's-Platz is a noble square surrounded on three sides by the palace, the theatre and the post-office; and the Promenaden-Platz has an agreeable appearance from the two rows of Linden trees by which it is adorned. Several of the old gates and no inconsiderable part of the old fortifications still remain, but they can scarcely be said to add to the beauty of the city, and on many of the more ancient houses are to be seen the remains of fresco paintings, which however are of little value as works of art.

Many of the churches and other public buildings of the old town are well worth the attention of the curious; but the reputation which Munich enjoys throughout the whole civilized world as a capital of art, is derived entirely from the new town, or from such buildings in the old, as have been erected in the course of the present century. The new town, especially those parts called the Maximilian-Vorstadt and Schönfeld, present a perfect contrast to the older parts of the city. Here the streets are all straight and broad, and the immense facades of which they are composed, gives them the appearance of consisting entirely of palaces. This is more particularly the case with the truly noble St. Ludwig's Strasse, the majority of the buildings in which, may be said fairly to deserve that appellation; yet the impression produced by all this grandeur is on the whole far from satisfactory; the immense length and breadth of the streets, joined with the paucity of passengers and the rarity of equipages, give to this part of the city an air of monotony that wearies and oppresses the spirits of the spectator. This is also partly owing to the forms of the buildings themselves; for beautiful as most of them undoubtedly are when considered as individual specimens of architecture, a certain degree of flatness and want of variety of form, both in profile and elevation, is to be observed in the majority of them; and the effect of these long unbroken parallel lines of building, forming streets almost destitute of living beings, is to give to this part of Munich the air of a city which is too large for its inhabitants. In the Ludwig's Vorstadt, as also in the neighbourhood of the Pinakothek, this impression is increased by the large gaps which appear in the lines of building; and the numerous unfinished streets which meet the eye in every direction seem to indicate that it will require two or three generations to complete the works which have been commenced by the present. It may also be noticed that notwithstanding its architectural splendour and the numerous works of art which adorn its public places, the Bavarian capital is far behind many third rate German cities in some of the conveniences of life. Gas-lighting has not yet been introduced here, and the suburbs are for the most part without pavement of any kind; while that existing in the interior of the city is composed of small pointed stones, which have the inevitable effect of crippling any stranger who may be hardy enough to wander about the streets on foot.

Apart from the magnificence of its streets and public buildings, and the richness of its collections, Munich would seem to have little that can recommend it as a permanent residence to the stranger. Its elevated position and the neighbourhood of the Alps, expose it to rapid changes of temperature, which are likely to seriously affect the health of those not accustomed to the precautions and the diet which experience has shown to be necessary to the inhabitants. In winter, a severe degree of cold is frequently followed by several days of comparatively warm weather, during which the ice and snow vanish in a few hours, to re-appear again with equal rapidity; and in summer a long period of cold rain is often suddenly succeeded by several days of almost tropical heat and brilliancy. It is at such periods as the last mentioned, that Munich appears to most advantage; a bluish exhalation seems to fill the atmosphere, the golden beams of the sun gives new charms to the splendid architecture, and new brilliancy to the frescoes. The distant mountains seem to approach nearer to the city, glowing in all the tints of gold and sapphire, and at the decline of day more especially in autumn, huge masses of clouds of the most fantastic forms and most brilliant colours give variety and effect to the evening landscape. Nothing can be more certain than that the weather in Munich is changeable and capricious; but it is not less certain that its peculiarities in this respect have been not a little exaggerated by travellers. The same tone of exaggeration has also been adopted with regard to the situation of the city, which has often been described as lying in the centre of a barren moor, a charge which must be admitted to be partly true, as far at least as its northern environs are concerned; but those who do not confine their excursions merely to the post roads, will find that if the neighbourhood of Munich contains little to astonish the traveller, it at least possesses much that is pleasing, as we shall have occasion to shew in introducing our readers to the palace and galleries of Schleissheim.

The inhabitants of Munich as far as externals are concerned may be considered as handsome specimens of the Teutonic race; their clear florid complexions and well developed forms, affording an agreeable contrast to the spare and sallow figures which form the bulk of the population in northern Germany. In other respects, they bear the reputation of being fonder of the enjoyments of the table and the pleasures of social intercourse, than those of a more literary or intellectual character. Like the climate and the country they inhabit, the most favourable points of their character are probably not those that first meet the eye of the stranger; but those who have had the best opportunities of knowing them, pronounce them to be frank without impoliteness and devout without bigotry; while the readiness with which all classes open their purses to objects of charity, must have been noticed by all who have been present at any place of public entertainment. Another proof of this kindness of disposition is to be found in the circumstance that the public room of every tavern contains a poor's box, in which the money won at cards or billiards is generally deposited. A tone of friendly equality pervades the intercourse between all classes, which although somewhat puzzling to a foreigner,

can scarcely fail to produce on the whole a pleasing and beneficial influence on his mind; this is particularly visible in the public gardens, which during the summer season are much frequented by persons of all grades of society, and where the servant is frequently to be seen seated at an adjoining table, partaking of the same refreshments, and from time to time joining in the discourse of the master and mistress.

In addition to the entertainment afforded by visiting the numerous public buildings, the performances at the Court theatre, the concerts at the Odeon, and the numerous musical performances at the various public gardens, Munich possesses another source of amusement in the shape of two small theatres, both of which are popularly known as the "Lipperl" a word which originally indicated the mask emblematic of comedy; but which has long since been transferred to the theatre itself. The performances consist entirely of farces, mostly of a local character, which appear to be highly relished by the audiences; but from the broad southern dialect or *Volks-sprache* used by the actors, they are almost unintelligible to a foreigner or even to the native of another part of Germany. The price of admission to these popular places of amusement is very trifling; but the appointments rather resemble those of a company of strolling actors, than of a metropolitan theatre.

The interest which Munich possesses for the scholar and the artist, has arisen altogether during the last quarter of a century, and is to be attributed solely to the munificent and discriminating patronage of the arts, exercised by the ex-king Louis, the father of the present ruler of Bavaria. Under his fostering care palace after palace, church after church, each building an architectural masterpiece in itself, arose in rapid succession, and in each of these structures whether devoted to the pomp of the court, the rites of the church, or the purposes of art or science, the sister arts of painting and sculpture were called to contribute their share to the general effect. In no city in the world, has so much been performed in so short a time, nor is it astonishing that the Parisian architect, A. L. Lusson, in his "*Souvenirs d'un voyage à Munich*", should have spoken of the sudden rise of the Bavarian capital from a third rate residence, to one of the most splendid cities of Europe, as a modern miracle; or that an English senator should have declared in parliament that more had been done for the arts in Munich, than in the whole British empire. Whatever may have been the political or private faults of king Louis of Bavaria, his name will ever be revered by the admirers of the grand and beautiful in art, and will descend to posterity as that of the originator of a new epoch in the German school both of painting and architecture.

The remains of antiquity in Munich are neither numerous nor important, and although some writers have insisted that it was founded by the Romans, and have derived its German name *München*, from the Latin word *Municipium*, nothing more can be found to support this theory than a few Roman coins discovered at various periods, and a Roman grave stone with a Greek inscription, dug up in excavating the foundations of the new palace. Munich first steps with distinctness



out of the darkness of antiquity which envelops its early history in 1158, and owes its greatness to an act of very questionable justice on the part of Henry the Lion. It appears that in 1140, Otto the great, Bishop of Freising, obtained from his step-brother the Emperor Conrad, the privilege of a monopoly of salt, as well as the right of coining money; both of which he exercised at the village of Föhringen, situated within his jurisdiction and on the banks of the Isar. Henry the Lion, jealous of the wealth which flowed from these sources into the coffers of the Bishop, surprised Föhringen in the night, burnt the buildings, broke down the bridge over the Isar, and carried off the stores of salt to the village of "Munichen", a short distance higher up the river, where he erected a bridge, a custom house, and warehouses for the salt. The feud which consequently arose was finally settled by his paying one third of the revenue thus obtained to the Bishop, and from this time Munich rose rapidly in wealth and importance.

In 1164, Munich had already a corporate charter, and in 1225, all the Bishops of Bavaria held a diet within its walls. Louis the Strong erected a castle here in which he frequently resided, and this gave a new impetus to the rising prosperity of the city. The Emperor Louis, surnamed the Bavarian, surrounded the city with a wall of brick strengthened with round or octagonal towers, several of which as well as three of the gates are yet standing, of which the most remarkable is the Isar thor, which has recently been restored and decorated with fresco paintings, the principal of which represents the triumphant entry of the Emperor into Munich after the battle of Ampsing in 1322, from the design of Cornelius. This emperor also presented the duties on salt to the citizens, whose privileges he confirmed and enlarged by many other grants of equal importance.

Under the successors of Louis, the city in spite of foreign war and domestic feuds, still maintained a flourishing position. Duke Sigismund erected the cathedral of St. Mary or the Frauenkirche, which was completed in 1488, and whose huge ungainly towers of red brick, crowned by two clumsy cupolas, still announce to the traveller his approach to the Bavarian capital. A curious picture of the state of society in these early times may be gathered from the archives of the city. In 1424, the magistrates still sat on wooden benches, and in 1426, only seven quires of paper were consumed at the town-hall. The wives and daughters of the Dukes of Bavaria employed themselves at the spinning wheel and loom, and manufactured their own linen and tapestry. In 1401, Duke Stephen of Ingoldstadt, danced with his wife and daughter, (the latter of whom was afterwards queen of France), in the market place with the citizens at the celebration of the "*Sonnwendfeuer*", a festival of heathen origin celebrated on the twenty fifth of June, and of which some remains are still to be found in Germany, as well as in Ireland and elsewhere. This primitive simplicity however disappeared for the most part in the course of the fifteenth century; the wealth of the citizens which had hitherto been mostly employed in the decoration of the churches, began now to be used for secular purposes, and a considerable change took place in the regulations of the monasteries,

the inhabitants of which were now for the first time subjected to the three monastic vows. The fame of the Munich beer the excellence of which is now known throughout Europe, seems to have been established even at this early date. In the thirteenth and fourteenth centuries it was the custom for every citizen to brew his own beer at a public brewery provided by the government; but as this custom declined, private breweries increased, and in the year 1500, they already amounted to the number of thirty eight. In 1618, they had increased to ninety-six, since which time their number is said to have declined, probably in consequence of the smaller establishments being unable to compete with the larger, as the present inhabitants have certainly not lost the relish possessed by their ancestors for this favorite beverage.

With the reign of Albert V. who governed Bavaria from 1550 to 1579, commenced a new era for the improvement of art and science. To the munificence of this prince, Munich owes the establishment of the public library, the gallery of paintings, and the collections of antiquities and medals. He summoned to his court the great master of sacred music, Orlando di Lasso, whose masses still excite the devotion of the faithful and whose statue now occupies a conspicuous place in the new St. Ludwigs's strasse. Painters, sculptors and workers in bronze, found constant employment at his residence, and during his reign and that of his immediate successors Wilhelm V. and Maximilian I., the old town of Munich assumed in a great degree its present appearance. The reign of Albert V. was however disgraced by his cruel persecution of the proselytes of the reformed faith, which had extended into Bavaria, and had been tolerated in that country during the reign of his predecessor Albert IV., and the converts to the new creed, many of whom were to be found within the walls of the capital, were compelled either to fly their country or renounce their faith, as the only means of escaping death by the hands of the executioner.

William V. surnamed the pious, who commenced his reign in 1579, erected the palace now known as the Maxburg, and connected it by means of an arch with the college of the favoured order of Jesuits, at present occupied by the Royal academy of the Arts. Many of the churches and other public buildings were also rebuilt or enlarged by his command. He also greatly increased the collection of paintings, and the numerous artists who were attracted to his court by the fame of his generosity, found in him a liberal patron. In 1598, he voluntarily resigned the cares of state to his son Maximilian, and spent the last twenty years of his life in acts of devotion and religious exercises.

Maximilian I. famous in history as the zealous champion of the catholic cause during the early part of the thirty years' war, was not less liberal in the patronage of the arts than his two immediate predecessors. During his reign that part of the palace now known as the old residence, was begun and completed. The architect was Peter de Witte, surnamed Candid, a pupil of Vasari, after whose designs the noble monument of the emperor Louis in the cathedral, and the column of the



Virgin in the market place, were also erected. The progress of the arts of peace was however arrested by the horrors of war, and Munich was doomed to suffer its full share of the miseries of this stormy period. The city was taken by the Swedes under Gustavus Adolphus, in the winter months of 1634 and 1635, not less than 15,000 of its inhabitants perished by famine and pestilence; and it required all the energies of Maximilian and all the wise economy of his successor Ferdinand Maria, to enable Bavaria to recover from the deep wounds thus inflicted on the prosperity of the country. The last named prince however, in order to give employment to the starving inhabitants of the capital, commenced the erection of the palace at Nymphenburg; he also erected the splendid Theatiner-church, in consequence of a vow made by his duchess, a princess of the house of Savoy. In this reign the Italian opera was first established in Munich, and a theatre for its performance erected behind the Salvator church.

In the reign of his successor Maximilian Emanuel, (1679 to 1726) Munich again suffered severely from the horrors of war. The contest respecting the Spanish succession lighted the torch of discord between Austria and Bavaria, and Maximilian Emanuel, who had hoped to secure the Spanish throne for his son Joseph Ferdinand, was no longer master of his own. Munich fell into the hands of the Austrians, and the youth of Bavaria were compelled to serve in a foreign army against their own countrymen. Hence followed the insurrection of the inhabitants of lower Bavaria, under the student Plinganser; and that of the mountaineers, whose attempt to surprise the capital failed in consequence of treachery and ended in the fearful massacre at Sendling, on the evening of Christmas day 1705. In this reign the palace at Schleissheim was erected in the prevailing French-Italian style of the period, and this florid and faulty style was adopted in all buildings both public and private, erected during the eighteenth century. In the reign of Maximilian III. (1745 to 1777) the excellent fresco painters, Knoller and Günther were extensively employed at Munich, and from their pencils and from those of their scholars proceeded the vast number of pictures to be found in the churches, as well as those still to be seen on the external walls of several houses in the city. This prince deserves the thanks of posterity less for the works of art undertaken in his reign, than for his having founded in the year 1759, the academy of sciences, an institution to which Munich owes in no small degree her present intellectual eminence. In obedience to the decree of Pope Clement XIV. he abolished the order of the Jesuits in Bavaria; but took the school of design founded by them under his especial protection, and by this means laid the foundation of the present flourishing academy of arts.

With the death of Maximilian III. in the year 1777, expired the line of princes descended from the emperor Louis, and with the accession of Charles Theodore, commenced that of the house of Birkenfeld-Zweibrücken, which traces its descent from Rudolph the brother of Louis. Charles Theodore who reigned from 1777 to 1799,

was one of the most liberal patrons of art that existed in the eighteenth century. Already as elector of the Palatinate, he had expended upwards of twenty-five millions of Florins in the encouragement of the arts and sciences, had greatly enlarged the gallery of paintings at Düsseldorf, and founded that at Mannheim. As elector of Bavaria he added largely to the collection at Schleissheim and founded that of Munich. He caused the fortifications of the city, which had proved to be rather a cause of danger than of security, to be dismantled and partially removed, the trenches to be filled up and new communications opened between the city and the suburbs. He caused the burial places within the city to be removed, and founded in their place a common cemetery without the walls; and at his command Count Rumford transformed a waste piece of ground into the beautiful park like inclosure now known as the English garden. He caused the arcades on the north side of the Hof-garden to be fitted up as a public exhibition of pictures, and transferred the admirable theatrical company he had previously formed at Mannheim to his new capital, where under the superintendence of the poet Babo it became famous throughout Germany for the excellence of its representations, and the model on which similar establishments were formed in the capitals of other princes.

The elector Maximilian Joseph IV. who in 1806, assumed the regal dignity under the title of Maximilian Joseph I. must be considered as the original founder not only of the present position of Munich as a capital of art; but also of the political importance of Bavaria. Under his rule, the electorate took the form of a kingdom of sufficient size and power to assume an independent course of conduct, and which from its situation between the two great powers of Austria and Prussia is well calculated to form a central point for the energies and aspirations of the whole of the great German nation. Notwithstanding the incessant warfare which agitated Europe during the first half of his reign, a new spirit not only in arts and sciences, but also in commerce and manufactures, developed itself during this period in Bavaria, the fruits of which first became strikingly apparent in the reign of his successor. The first buildings erected by Maximilian, consisted in accordance with the warlike spirit of the time, of barracks for the soldiery, one of which was constructed on a part of the palace gardens, another before the Isar gate, and a third beside the canal known as the Türkengraben; while the humanity which is so gratifying a characteristic of the present age exhibited itself in the numerous hospitals, schools, and other institutions of a similar character, which arose at this time. The academy of sciences which had fallen into a state of almost utter uselessness, was completely re-organized; and the re-establishment of the academy of arts, on entirely new principles, which took place in 1808, gave a fresh impulse to the progress of architecture, sculpture and painting. By the suppression of the monasteries, the Royal library was enriched by a vast number of valuable manuscripts and rare books, which thus became easily accessible to the student; and the removal of the disabilities under which the protestant subjects of the Bavarian crown had hitherto laboured, and the placing persons of all religious persuasions on terms of



perfect equality in the eye of the law, tended in an eminent degree to securing the internal peace and prosperity of the country.

New streets and squares now rose rapidly in the immediate neighbourhood of the city; but the buildings of this period are easily distinguishable from those of the succeeding reign. The pleasant suburbs called the Ludwig's and Maximilian's Vorstädte, were for the most part erected at this time, and though the streets are broad and straight, the houses which are for the most part surrounded with gardens, have rather the character of a provincial town than of a capital city. The Caroline, Odeon, Maximilian's and Carl's places, were laid out at this period, the communications in the interior of the city improved by the removal of such of the old gates as obstructed the thoroughfares; and the handsome stone bridge across the Isar, which connects the city with the populous suburb of the Au, was commenced, as were several other public and private structures which now form the ornaments of the metropolis.

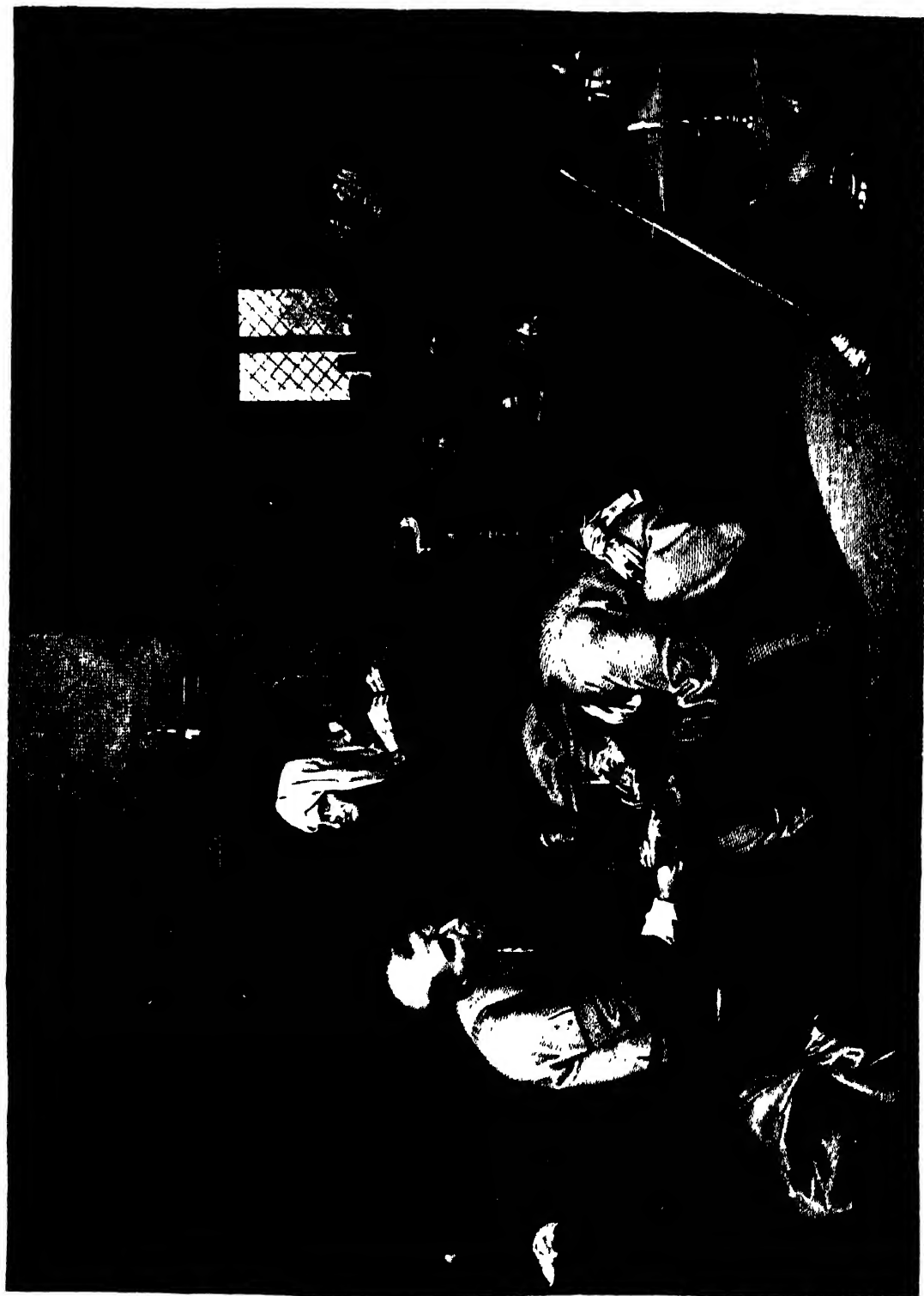
With the building of the Glyptothek in 1816, a structure which owes its existence to the munificence of the ex-king Louis, at that time crown prince, commenced a new architectural era for the Bavarian capital. This building formed the first link of the chain on which a long unbroken succession of other public edifices arrayed themselves, the number of which is not yet completed at the present day. These structures present specimens of the European architecture of almost every age and country; Greek, Italian and Gothic buildings stand side by side in a manner which makes Munich resemble a history of the art rendered tangible in brick and stone; but affords little proof of the original genius of the present century. The same remark applies in some degree to the paintings by which the majority of these buildings are decorated. A tendency to go back to an early style of art, rather than to strike out a new one, is painfully visible in most of these otherwise masterly productions, and this feeling has led to the introduction of gold backgrounds, golden glories round the heads of the figures of saints, and other incongruities, which notwithstanding the excuse pleaded that the style of painting should agree with that of the architecture, are not the less offensive to good taste and injurious to the effect which a work of art should produce on the mind of the spectator. Yet this imitation of the older masters both in architecture and painting, has not been altogether without results which promise to be highly beneficial to the progress of art. It was better that the young architect should follow any style rather than that of the tasteless Rococo which prevailed in the buildings of the eighteenth century, and the young painter anything but the feeble mannerism into which painting had degenerated during the same period. It is impossible to deny that the works of Cornelius display great fertility of invention, that the drawing of his figures is at once both vigorous and correct, or that the school of which he is justly considered the founder, is still making great and increasing strides both towards originality and perfection. Through the exertions of this artist and his followers, and the liberal patronage of king Louis, fresco painting which had become almost a lost

art during the preceding century, arose from its ashes with all the strength and vigour of a new invention, and if some of the first attempts appear raw and in-harmonious in colouring, the latter show a degree of perfection in this particular, which is full of hope and promise for the future.

The whole of the improvements and embellishments which took place in Munich during the reign of Maximilian Joseph, met with the warmest encouragement on the part of the Crown-prince, who from an early age had displayed a passionate fondness for the fine arts, which promised much for the succeeding reign, and which promise has since been fulfilled in a manner which has exceeded the most sanguine expectations. An economy in his household rare in persons of his exalted rank, enabled him to expend large sums in the purchase of antique works of art, he associated himself constantly with artists and connoisseurs, and employed his leisure hours in the study of antiquities and the early history of art. In winter he spent much of his time in the royal cabinet of coins and medals, and seldom did he return from the travels which occupied him during the summer, without adding some rare specimens to the collection. By the erection of the Glyptothek for containing his collection of antiquities, he shewed his appreciation of the importance of the arts, and the position they might be expected to assume on his accession to the throne; in short every thing indicated the approach of a new artistic era.

In the year 1825, the death of Maximilian Joseph called him to ascend the throne of his ancestors, and the effect upon the world of art soon became apparent. In the first year of his reign Julius von Schnorr was summoned from Rome to assume the position of professor of painting at the academy, the foundry for casting works in bronze was erected, and everything shewed that the improvement of the city would now be proceeded with in earnest. In the following year the Pinakothek, that part of the palace called the Königsbau and the Royal chapel (Allerheiligen Hofkapelle) were commenced, the sculptor Julius von Schwanthaler received a commission to execute the reliefs in the Glyptothek, and Cornelius to decorate the same building with fresco paintings. These proceedings on the part of the king called forth a corresponding feeling on the part of the nobility and wealthy citizens, and a general feeling of admiration for art was awakened in all classes of the community. In 1827, Schnorr commenced the decoration of the five saloons in the Königsbau with frescoes, the paintings under the arcades were also begun and the first stone of the protestant church laid.

During the next six years the progress in the works already commenced and the numerous new commissions on the part of the king began to excite the attention of Europe. Professors H. Hess, and Amser, were summoned to Munich, the former being employed in decorating the interior of the Royal chapel with frescoes, and the latter being entrusted with the artistic department of the Royal establishment for painting on glass. The church of St. Ludwig was commenced and decorated with frescoes by Cornelius. The historical paintings under the arcades were completed, and the landscapes by Rottmann executed during this period. The



church in the Au, the part of the palace called the Saalbau, and the royal library were commenced, the protestant church completed, and numerous other works of minor importance both in the capital and the provinces, were carried into execution at this time.

In 1833 the encaustic paintings in the saloons of the Königsbau were commenced, and this led to a complete revolution in art, the favour which had hitherto been bestowed on frescoes being now transferred to the new style of painting, and most of the pupils of Cornelius now sought to emancipate themselves from his influence. The obelisk in the Caroline place was commenced and finished in this year, as was also the restoration of the Isar gate. In 1835 the building and decoration of the Königsbau were completed, as also the admirable frescoes on the Isar gate, and the statue of King Maximilian Joseph. The buildings of the university and the post-office were begun in this year, as also the fresco paintings in St. Ludwig's church, by Cornelius. In the year following, the Pinakothek was completed, as were in 1837 the decorations of the royal chapel. In this year the encaustic paintings in the Saalbau were commenced from the designs of Julius von Schnorr, and the equestrian statue of the Elector Maximilian I. completed. Several sculptors were now employed in preparing the busts for the Bavarian Ruhmshalle (Hall of renown); and in 1840 the frescoes in the Pinakothek were completed.

During the last ten years, the improvement and decoration of the Bavarian capital has proceeded with not less rapidity than during the previous fifteen, nor has the disturbed state of the country during the eventful years 1848 and 1849, and the consequent abdication of King Louis, had any apparent effect in checking the progress of the works already begun, although it may perhaps have prevented the commencement of new ones. The most important works commenced during this period are the Ruhmshalle, a building intended to contain the busts of the most celebrated men of Bavaria; the Ludwig's gate, a splendid triumphal arch, intended to close in a worthy manner the long perspective of the St. Ludwig's Strasse; and the new Pinakothek, a building destined to contain the works of modern artists; all of which are now rapidly approaching completion.

CHAPTER II.

Style of Architecture adopted in the new buildings at Munich. The Max-Joseph's Platz. The Palace. The Arcades. The Royal Chapel. Street and Church of St. Ludwig. The Cathedral and other Churches in the Old Town.

The period at which the Ex-king Louis ascended the throne of Bavaria was one in which a great change was taking place in the public taste with regard to the fine arts, not only in Germany but throughout the whole of Europe. In painting the classical style which had been introduced by the French painter David

during the last years of the eighteenth century, had been abandoned for the study of the masters of the middle ages, and art was the gainer by the return to a style of greater simplicity which was the result of these studies. In sculpture a similar course was adopted, artists now ventured to clothe their figures in the costume the originals wore when living, and the custom of representing modern soldiers and sailors in the dress of Roman senators, was abandoned as puerile and absurd. In architecture, the rococo style of the seventeenth and eighteenth centuries had long given way to an imitation of the style of Greek and Roman edifices, which had however been found neither particularly well adapted for modern purposes, nor suited to the rigid and variable climate of the north. This led to the erection of buildings in the Florentine and Venetian styles, and to many ingenious but unsuccessful attempts to adapt the architecture of Greece and Italy to the climates of England and Germany. The abuse which Wren and many other admirers of classic architecture so unsparingly applied to the buildings of the middle ages, which they contemptuously though absurdly stigmatised as *Gothic*, seems to have long deterred architects from following the course adopted by the professors of the sister arts of painting and sculpture; but this prejudice at length gave way before the results of a study of the many beautiful edifices bequeathed to us by our ancestors, and the result has been the revival of the pointed or as it has been expressively termed the Christian style of architecture in England, while on the continent the style prevalent during the eleventh and twelfth centuries, and which preceded the invention of the pointed arch, has been more generally chosen as the model for imitation. This style which has sometimes been called Byzantine, but more commonly Romanesque, is extremely similar to, if not entirely identical with, that which is called in England, Norman architecture, and of which we believe the cathedral at Rochester is considered one of the finest specimens.

The transitionary state of architecture during the first years of the reign of King Louis, is shown in the various styles of the buildings erected during this period at Munich; some being in the Greek, others in the Roman, and others in the Venetian and Florentine manner; as may be seen in the Pinakothek, the War-office (Kriegsministerial-Gebäude), the Königsbau and the Saalbau; but in all these structures there is an evident taste for closing the doors and windows with a circular arch, and this seems to have led to the adoption of the Romanesque style, the first specimen of which erected at Munich was the Royal chapel, designed by Leo von Klenze, and commenced in 1826; since which period this style has been the favorite one both in the public and private buildings of the Bavarian capital, and indeed throughout the whole of Germany.

One of the most effective views in Munich is afforded by the small but elegant square called the Max-Joseph's Platz, one side of which is formed by the post-office, a second by the theatre, and a third by the south front of the palace. The first named building presents a colonnade of twelve Tuscan columns supporting circular arches, the inner wall of this colonnade is painted in imitation of *rouge antique*,



and decorated with frescoes of equestrian subjects from the pencil of Hiltensperger, which have a good effect on the deep red background. The front of the theatre is ornamented with a noble portico of eight Corinthian columns; but little praise can be bestowed on the frescoes which ornament the pediment and upper story, which with their blue and yellow backgrounds have an effect which can only be described as tawdry and offensive. In the centre of the square is the truly noble and beautiful statue of Maximilian Joseph. He is represented sitting on the throne in the act of presenting the constitution to his subjects, and the attitude is full of kingly and paternal dignity. The pedestal which like the statue itself is composed of bronze, is richly ornamented with trophies, and at the corners are four colossal lions. The statue is from the design of the celebrated Berlin sculptor Rauch, the pedestal from those of Leo von Klenze, and the whole rests on three massive steps of granite.

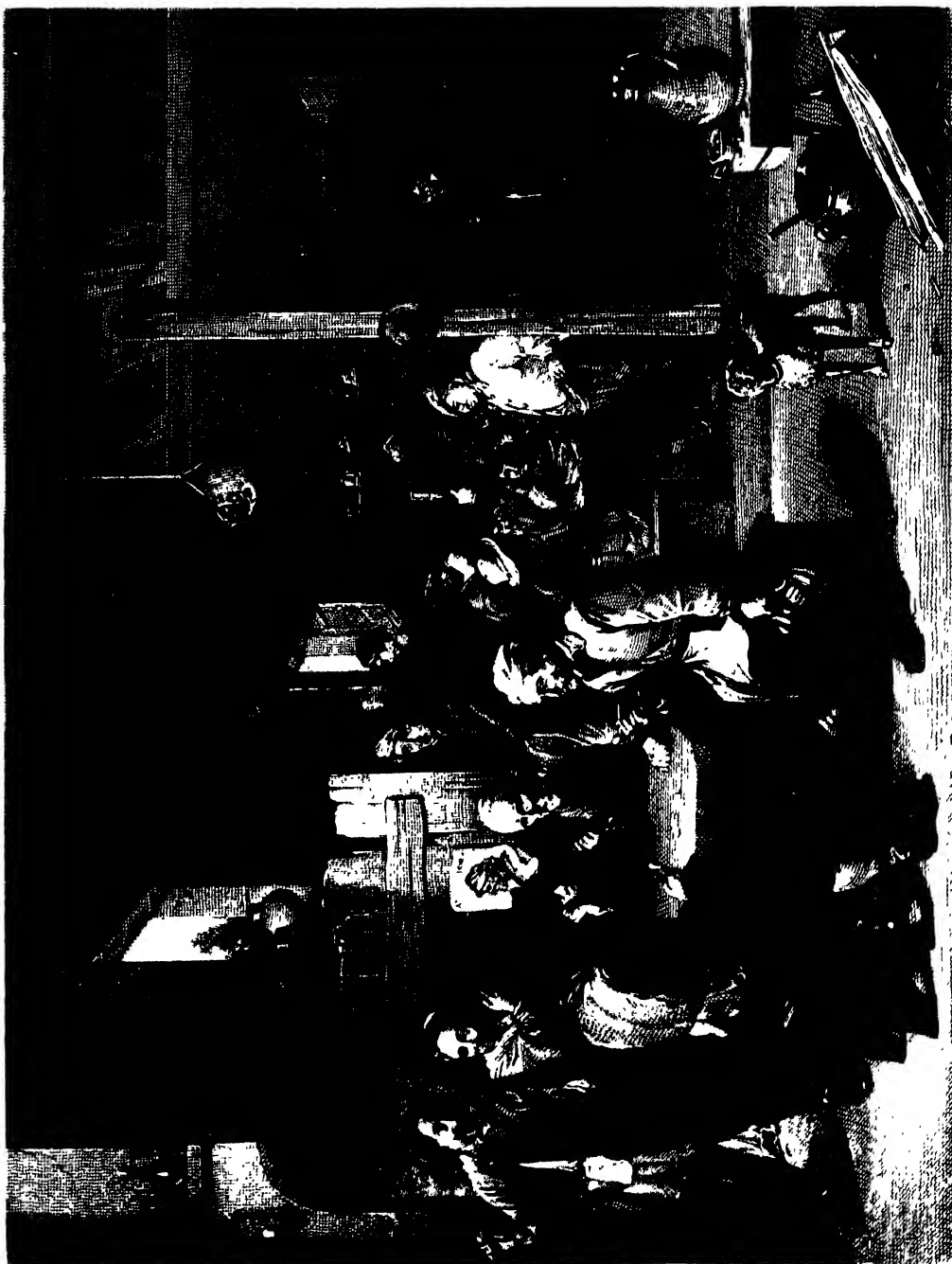
The front of the palace which forms the third side of the square, is remarkable for the total absence of external decoration, which gives it rather the appearance of a library or public institution, than of the palace of a sovereign. The facade, which is composed of what architects call rusticated stone, is without portico, colonnade, or architectural embellishment of any description whatever, and affords little promise of the splendour which awaits the visitor in the interior. The apartments are daily open to the public during the absence of the court, and the visitors assemble in a gloomy anti-room forming part of the old palace which bears the appropriate name of the Schwarzen Saal (black chamber) and which at the appointed hour is generally filled by a motley crowd composed of natives of almost every country in Europe, mixed with numerous persons from the provinces, among which are not unfrequently to be seen some specimens of the peasantry, in their varied and picturesque costumes.

The sombre appearance of this apartment is well adapted to increase the effect of those to which it leads, and on the doors being opened the visitor is almost startled by the blaze of sunlight, marble, gold and brilliant colours, which bursts upon his view. A splendid marble staircase leads to a doorway flanked by caryatides, which conducts us to the apartments of the king, and under the guidance of the castellan we proceed through a range of saloons each more gorgeous than the other, till we are bewildered and half blinded by the splendour that surrounds us on all sides. All these apartments are extremely beautiful, and the paintings which adorn the walls and ceilings are worthy of the high reputation of the artists who executed them; the parts not covered with pictures are blazing with gold and coloured marbles, and the very floors are composed of Arabesques formed of many coloured woods; but amid all this brilliancy there is scarcely a room that strikes us as desirable as a habitation, or that under any circumstances could be made to assume the appearance of a home. The scantiness of the furniture, which probably in order to avoid distracting the attention from the works of art, has been confined to articles of absolute necessity, adds to this feeling of discomfort, which is increased

by the total absence of carpets, draperies and fire-places; the whole of the apartments being heated by means of hot air. During our progress through the first three or four apartments, the great beauty of the paintings and the novelty of the style of decoration, certainly awake a feeling of enthusiastic admiration; but on arriving at the seventh or eighth, the eye becomes fatigued by the brilliancy of the colouring which glows upon every part of both the walls and ceilings, and from which there seems to be no escape; while the memory is filled as it were with a chaotic dream, in which gods goddesses and heroes, knights bards dames and squires, are all mingled together in bright but vague confusion. The apartments of the king are devoted to subjects from the Greek, and those of the queen to paintings from the German poets; those on the ceilings are executed in fresco, and those on the walls in the newly discovered encaustic manner, in which the medium for the colours is a mixture of wax and rosin.

Descending to the ground floor, we enter a suite of apartments decorated in the same manner as those above, and the walls of which are devoted to large frescoes representing scenes from the ancient poem called the *Nibelungenlied*, which from the simple grandeur of its style has been called the German Iliad. The story is one of a highly tragic character, and relates the revenge taken by the beautiful Chrimhilde, the sister of Günther king of Burgundy, on the murderers of her husband Siegfried; which however leads to her own destruction as well as that of her enemies. The whole of this magnificent series of paintings, which is now rapidly approaching completion, is from the designs of Professor Julius von Schnorr. As historical compositions they possess merit of the highest character; but they are by no means free from a certain rawness of tone and gaudiness of colouring, which indeed to a certain degree seems to be inseparable from fresco painting, and which joined to the glare of marble and gold by which they are surrounded, produces a most fatiguing effect on the mind of the spectator. Part of this suite of apartments are still in an unfinished state, large panels of rough mortar destined to receive other frescoes, appearing at intervals in the richly ornamented walls.

The old palace, which forms part of the same pile of building has also many apartments which well repay the labour of a visit, and it has this advantage over its more shewy rival, that its walls are hallowed by many important historical recollections. Emperors from the long line of Bavarian princes have wandered beneath its arched corridors, popes have resided within its walls, and Napoleon the mightiest genius of modern times accompanied by his young Austrian bride, made it his residence for a short period. The old state apartments of Maximilian, have an air of regal pomp and grandeur which seems to us more impressive than all the glittering splendour of the new part of the palace. The tapestries heavy with gold, the richly gilded cornices and ceilings, and the paintings which are said to be by Titian, form a whole which although rich and splendid in the extreme, is completely free from the slightest approach to gaudiness, and forms a favourable contrast in this respect to the modern apartments. The state bed of Charles VII. as



well as the hangings that cover the walls on either side of it, are one mass of gold embroidery, which is said to have cost eighty thousand Florins, and to have consumed several hundred weights of gold, and judging from its appearance the story seems far from improbable. During Napoleon's residence here, this splendid couch was occupied by the empress Maria Louisa; but the emperor himself slept in his camp bed beside it. Adjoining the room which contains this splendid specimen of imperial luxury, is a cabinet the walls of which are covered entirely with mirrors set in gold frames, which from their fantastic yet elegant curves give an air of indescribable elegance to the apartment, which is increased in no small degree by numerous small vases of rare china, which are supported on brackets springing from the walls. Another cabinet contains two hundred miniature paintings, many of which are exquisite copies from the most famous works of the old masters.

Many of the apartments in the old palace are now stripped of their furniture and pictures, and have thus lost all interest except that which clings to them from the events of which they have been the scene, or from the historical personages who have inhabited them. One of these is the Papal chamber, so called from its having been occupied by Pope Pius VI. in the year 1782. He came to Munich from Vienna, where he had visited the imperial reformer Joseph II., in the hopes that his personal intercession, and the display of all the pomp of the Romish ritual in the cathedral of St. Stephen, would induce the eldest son of the church to abandon the reforms which threatened to set bounds to the power of the hierarchy in the Austrian states. The emperor received the holy father with all the honours due to his exalted position; but took care to let it be perceived that he was not to be blinded by a pontifical mass. Pius at length perceiving that all his efforts were useless, extinguished his tapers in the dome of St. Stephen, packed up his triple crown and took leave of the emperor, who kissed his hand and threw himself on his knees before him. The Pope threw himself into his arms and burst into a flood of tears. Tears of affection for the emperor, mixed with those of disappointment and vexation, occasioned by the humiliation he thus suffered in the eyes of the world and in the page of history. Nor did he immediately re-cross the Alps, but first visited the Bavarian capital, where his paternal heart recovered from the wounds it had received at the court of Vienna. Munich prostrated itself to the earth as the visible deity approached, and humbly kissed the dust from his feet. The writers of the period seem to have been scarcely able to describe the mingled pride and adulation expressed by the city while the Pope continued within its walls; the wrinkles of mortification and care vanished from the brow of the holy father, and Munich comforted him for the progress of mind in the rest of Germany.

The chamber in which he lodged adjoins the Schwarzen Saal, which as we have stated above, now forms the anti-room to the new wing of the palace; and this apartment was constantly filled with kneeling crowds, who washed the marble pavement with their tears and pressed forward to kiss the threshold of the old folding

doors, which had been pressed by the feet of the vicegerent of the most high. Not less interesting is a huge stone which lies chained to the wall beneath one of the arched entrances to the palace, and which Duke Christopher, surnamed the strong, a prince who ruled Bavaria during the fifteenth century, was able not only to lift but to hurl to the distance of several yards. He appears to have been not less active than strong, for he was able to strike a nail fixed in the wall at the height of twelve feet from the ground with the point of his foot; this was of course done by means of a leap, and other nails still mark the height he was able to touch with his hands. A tablet fixed in the wall records in quaint rhymes the history of these exploits, and conveys a singular idea of the sports of princes in those days. The Treasury (Schatzkammer) contains the Bavarian regalia and many other articles, of interest either from their costliness or their antiquity. Among the former is the famous blue diamond which glitters in the order of the golden fleece, and among the latter the crowns of the sainted emperor Henry and his wife Kuni-gunde. The Bohemian crown of Frederic V. has also an historical interest, as its assumption led to the famous thirty years' war, under the effects of which Germany still labours. The collection of antiquities and the chapel, are also worthy the attention of a stranger; but a description of the objects of curiosity they contain is to be found in every topographical work on Munich, and to repeat it would occupy too much space on the present occasion.

On the northern side of the old palace, stands the splendid new wing erected by the ex-king, and which is known as the Saalbau. With the exception of the ground floor it is entirely devoted to the public ceremonies and festivities of the court, and presents its principal front towards the public promenade called the Hofgarden. This facade differs essentially in character from that of the Königsbau, and is in every respect worthy of a royal residence. A noble colonnade of ten Ionic columns forms the central ornament, which is crowned by eight marble statues representing the provinces of Bavaria, flanked on either by the figure of a sitting lion. The space beneath the colonnade is richly ornamented with Arabesque paintings and reliefs in marble, the latter of which represent victories which have obtained by the Bavarian arms. The approach to the state apartments is by a magnificent staircase of granite, the roof of which is supported by six Ionic columns of brown marble, which have a very noble effect. Through two anti-chambers, the decorations of which are of a singularly chaste and simple character, the visitor enters the noble banquetting room, the walls of which are of red marble and which is surrounded by fourteen pictures of battles, painted in oil by the best masters of Germany. These pictures are remarkable for the manner in which the subjects have been treated, which is different from that of any modern paintings of the kind we ever remember seeing. Instead of mere groups of fighting soldiers, which however well calculated to display the skill of the artist, convey little idea of the action as a whole, these are rather pictorial plans of the military operations, than battle pieces in the ordinary sense of the word, and are therefore infinitely better



suited to a festal apartment, than closer and more minute representations of the horrors and miseries of war.

From the banquetting room, the visitor is conducted through two small but extremely elegant rooms used for the purpose of conversation, and which from their chasteness of style afford the eye a pleasing relief from the glare of splendour which distinguishes those apartments devoted to the purposes of state. The walls are composed of a species of stucco which forms a close and excellent imitation of coloured marble, and are surrounded by well executed and highly finished female portraits, forming a gallery of the most distinguished beauties of the present century. The persons represented are of almost every country and station, the costumes varying from the ermine of the princess to the picturesque dress of the Bavarian peasant girl, and we could scarcely restrain a smile as we observed the portraits of several highborn English ladies, beside that of the notorious adventuress the Countess of Landsfeld, better known by her professional cognomen of Lola Montez. From the conversation rooms we proceed to the ball-room, a truly beautiful saloon the decorations of which are in admirable harmony with the purpose to which it is devoted. The ceiling and walls are richly ornamented with Arabesques, and a series of coloured reliefs portray the most remarkable dances of ancient and modern times; marble pillars at either end of the apartment support the music galleries, and above these are a row of Caryatides with gilden hair and lilac coloured robes; while the floor which is composed of coloured woods so arranged as to produce the effect of a carpet, is polished to a degree that renders it difficult to walk without falling; but which degree of slipperiness is strangely enough considered absolutely necessary in a well appointed German ball-room.

We are now conducted through three large apartments called the saloons of the emperors (Kaisersäle), the walls of which are covered with historical and allegorical pictures portraying the deeds of Charlemagne, Frederic Barbarossa and Rudolph of Habsburg. They are all from the designs of Julius von Schnorr, were painted in encaustic under his superintendence, by Giessmann, Jäger, Palme and Strühuber, and the most fastidious critic must admit that the manner in which these artists have performed their difficult task, reflects the highest credit on the modern school of art in Germany. Charlemagne here appears as the protector and propagator of the Christian faith, and as the founder of the power and unity of the German empire. Frederic Barbarossa as the representative of the progress of art and literature during the middle ages; and Rudolph of Habsburg as the champion of law and order, and the founder of a new epoch in the arts of peace and the progress of the human race. Among the pictures most worthy of attention is that of the conversion of the Saxons by Charlemagne (painted by Giessman), and that of the reconciliation of Frederic Barbarossa with Pope Alexander III. (painted by Jäger), both of which are truly noble compositions, and reflect equal credit on the designer and the artists who carried the designs into execution.

This splendid suite of apartments is closed in a worthy manner by the gorgeous

throne-room, an apartment which may be pronounced the most perfect of its kind in the world. It is one hundred and fifteen feet in length, by seventy-four in breadth, and the ceiling which is fifty-seven feet high is richly decorated with golden reliefs on a white ground. At the sides are galleries supported by Corinthian columns of white marble with gilded capitals, between which are twelve colossal statues of gilded bronze, representing the most famous princes of the various branches of the royal family. The models for this magnificent series of sculptures were executed by Ludwig von Schwanthaler, and the casting was performed at the royal foundry, under the superintendence of Johann Baptist Stiglmaier. Each of the princes represented, appears in the costume he wore when living, the features have been carefully copied from original pictures, and nothing can exceed the splendid effect produced by these golden effigies of the departed great, which appear like guardian genii of the throne before which they stand. This is covered with crimson velvet richly embroidered with gold, and surrounded by hangings of the same material. The floor of this truly regal hall is of parti-coloured marble, and on either side of the entrance stands a colossal candelabre of gilded bronze and of most beautiful and elaborate workmanship. Notwithstanding the immense quantity of gilding which adorns this apartment, the effect in consequence of the delicate contrast afforded by the white marble, is one of chastened splendour, which appears to us to be the perfection of good taste, and reflects the highest credit on the talents of the artists to whom its construction was confided.

On the north side of the palace lies the Hofgarten, a large quadrangular space thickly planted with trees and which consequently affords an agreeable promenade during the intense heats not unfrequent at Munich during the summer season. Two sides of this square are bounded by arcades which open towards the garden, and beneath which are the fresco paintings which have afforded such an ample field for discussion in the world of art. The arcades are entered from St. Ludwig's Strasse through a handsome triumphal arch, that part of them nearest to the palace being devoted to subjects from the history of Bavaria, and the remainder to Italian and Sicilian landscapes. Over each of the first is an inscription explanatory of the subject represented, and over each of the second a quotation from the poems of the Ex-king, who it seems in addition to his other accomplishments, belongs to the list of royal and noble authors. His majesty has visited all these places and probably felt all the impressions which he has caused to be inscribed in verse on the wall above them; but in that case they must surely have had a very different appearance from the representations of them here. Anything more raw, gloomy or opaque, than the colouring of the Italian landscapes we certainly never beheld; and the heavy bluish green which forms the predominant colour in most of these compositions, gives place in others, more especially those representing Sicilian scenery, to a hot yellowish brown tone, which is if possible still more unnatural and offensive. The ceiling and the spaces between the pictures are ornamented with gaily coloured Arabesques, in a style copied from that of the buildings discovered at Pompeii, and

which is certainly in our opinion by no means calculated to set them off to advantage. Time and exposure to the weather may possibly account in some degree for the disagreeable appearance of these landscapes; but their effect upon our mind was certainly such as we have endeavoured to describe.

The historical compositions although infinitely superior in their kind to the landscapes, are at least in our opinion by no means calculated to produce a feeling of unmixed pleasure or admiration. That there is much that is noble and beautiful in many of them it is impossible to deny; but there is equally little doubt there is much exaggeration in the expression of many of the countenances, and much that is angular and disagreeable in some of the compositions. This however is far from being their predominant characteristic, nor are we disposed to deny that many of them are of them are extremely beautiful and worthy of the high reputation of their designer Cornelius. The arcades which bound the northern side of the Hofgarten are also decorated with arabesques, amidst which, high up on the wall may be perceived some small pictures of scenes from the Greek war, which do not require any particular notice; and a continuation of these arcades which overlook the parade in front of the barracks, contain colossal wooden figures of the labours of Hercules, which however did not strike us as being very remarkable as works of art.

On the eastern side of the palace and connected with it by means of a corridor, lies the Royal chapel (Allerheiligen Hofkapelle), erected by the command of the Ex-king Louis, from the designs of Leo von Klenze, in 1826. The chapel is not large and is without a tower, and the principal front is rather elegant than grand in its appearance, the chief ornament being a handsome circular or Catherine-wheel window. The interior is however one of the most beautiful and effective in Munich, and affords ample proof that the Romanesque style is admirably adapted for religious edifices. Nothing can be more impressive than the effect produced on the spectator on his first entrance; and the "dim religious light," which is but sparingly admitted through the round headed windows, is admirably adapted for exhibiting the gaudily coloured frescoes on gold grounds, which cover the vaulted roof, to perfection. These, if exposed to a full blaze of light, would doubtlessly have a tawdry and disagreeable effect; but thus seen, they produce an impression of subdued and refined splendour, in admirable accordance both with the style of architecture and the gorgeous ceremonies of the catholic church. Four massive piers and eight marble pillars, divide the interior of the building into three aisles, the central one being left perfectly clear, while those at the sides contain seats for the congregation, and over these side aisles are private galleries for the use of the royal family and the court, which are approached from the palace by a separate entrance.

The western front of the old palace which is by no means remarkable for beauty, is situated in a narrow street, which can scarcely be said to belong to the most handsome even of the old town. This street however terminates in, and indeed

forms a continuation of the magnificent St. Ludwig's Strasse, which is justly celebrated as the most beautiful in Germany or perhaps in Europe. At the point where the streets unite, is situated the Feldherrenhalle or Loggia, a handsome building in the Romanesque style of architecture, which forms the southern extremity of the St. Ludwig's Strasse. On a basement one hundred and seventeen feet long, fifty eight feet deep and seventeen feet high, rises a hall open on three sides, the longer of which is formed of three bold circular arches and which is surmounted by a handsome attic, together reaching to a height of seventy feet above the basement. A flight of steps leads to the centre arch forming the entrance to the hall, and each of the side arches contains a statue in bronze about ten feet high; the one representing the famous Count Tilly, who commanded the Bavarians and Imperialists during the early part of the thirty years' war, and the other Prince von Wrede the leader of the Bavarian armies during the wars of Napoleon. Both these statues are from the designs of Schwanthaler, and are in every respect worthy of his fame.

On the western side of the street, opposite the palace, stands the handsome Theatiner church, commenced in 1661, by the elector Ferdinand Maria, in consequence of a vow made by his wife Adelaide, (the result of which was supposed to have been the birth of a son, afterwards the elector Maximilian Emanuel), it was however not completed till 1767. It is throughout in the overloaded and debased style of art prevalent during the seventeenth and eighteenth centuries; but notwithstanding the many faults discoverable in the details, has a noble and striking appearance on the whole. The interior contains some apparently good pictures, but they are so obscured by dirt as to render it difficult to speak with certainty on the subject. In the vaults beneath, repose the remains of several members of the reigning family, and two of their monuments in the body of the church, deserve the attention of the visitor. The sacristy formerly contained a considerable number of pictures by the old masters, which have of late years been removed to the Pinakothek, and in their place is to be seen a fine painting of the burial of Christ, executed by Heinrich von Hess, after his return from Italy, in 1820.

From the point formed by the new wing of the palace on one side, the Theatiner church on the other, and the Loggia in the centre, the St. Ludwig's Strasse extends in a straight line for the distance of about three-quarters of a mile, bounded on either side by buildings each of which is worthy the name of a palace. First appears the Odeon-platz, which takes its name from a handsome building dedicated to musical performances, and in which the masked balls take place during the Carneval. The opposite side of the square is formed by the handsome facade of the Leuchtenberg palace, which we shall describe more particularly when we come to speak of the collection of pictures it contains; and in front of these buildings stand two noble bronze statues of the composers Gluck and Orlando di Lasso. Farther on is the noble front of the palace of Duke Maximilian of Bayern-Birkenfeld, completed in 1833, from the designs of Klenze, the interior of which contains some handsome apartments, with decorations in fresco by Robert Langer, and



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sculptures in relief from the designs of Schwanthaler. Nearly opposite is the vast facade of the Royal library, a building which is striking from its extreme simplicity, and which notwithstanding the almost total absence of ornament, deserves to be considered as one of the finest in Munich. It is in the Florentine style of architecture, and with the exception of the basement is composed entirely of brick; yet there is nothing of the mean or barrack-like appearance too often to be observed in structures of this material, and its effect is severe and grand, without the least appearance of heaviness or want of harmony. In front of the entrance are four sitting statues of colossal size, representing Homer, Thucydides, Aristotle and Hippocrates, the two former by C. Meyer, and the two latter by Sanguinetti. The attitudes of these figures are noble and impressive, and their presence adds greatly to the pleasing effect produced by the building as a whole, but it is to be regretted that the limestone of which they are composed is not of better quality, as though they have been erected but a few years, they already show evident symptoms of decay.

The interior of this building is in every respect worthy of the exterior, and the staircase by which the visitor ascends to the upper apartments is grand and noble in the extreme. It is decorated with allegorical paintings of the sciences in their connexion with art and religion, and with marble statues of Albert V. and Louis I. the two princes to whose patronage the institution owes its present flourishing condition; and on the walls of the corridors, are medallions of the learned men of all times and countries. The lower story is devoted to the preservation of the archives of the state, while the upper contains two large and handsome reading rooms, and the apartments appropriated to the library, which last are two stories high. At present the number of books contained in this institution amounts to nearly a million, including a large number of ancient works and rare manuscripts, the most remarkable of which are exhibited to visitors in the apartment called the *Saal der Cimelien*, on the first story, and among which are to be found many curious manuscripts richly ornamented with miniatures, and the famous prayerbook of the emperor Maximilian, with drawings by Albrecht Dürer and Lucas Cranach. Among the historical curiosities are letters from the elector Frederic V. of the Palatinate, to his wife Elizabeth of England, the daughter of James the first, and mother of the celebrated Prince Rupert. One of the excellent arrangements of this institution consists in allowing scholars and men of letters to carry such works as they may require to their own homes for perusal, in some instances they have even been sent to a considerable distance from the capital, and it is gratifying to learn that in scarcely a single instance has this liberality been abused.

Adjoining the Royal Library stands the church of St. Ludwig, celebrated throughout the civilized world for containing the frescoes of Cornelius, works on which volumes of criticism have been already written, and which are certainly among the most remarkable artistic productions of modern times. The church is situated on the eastern side the St. Ludwig's Strasse, at no great distance from its northern extre-

mity, and the style of architecture adopted is that of the Romanesque or circular arched Gothic, common in the ecclesiastical structures of Italy from the eleventh to the fourteenth centuries. The porch of the church consist of three circular arches supported by pillars, the capitals of which are richly ornamented with sculptured fruit and flowers. Above, in five niches are figures of Christ and the four evangelists, beautifully executed in stone by L. von Schwanthaler; while the upper part of the facade which rises in the form of a gable, contains a handsome rosette window and is surmounted by a richly ornamented cross. At the sides of the gable are statues of St. Peter and St. Paul, and the front of the church is flanked by two towers which rise to the height of two hundred and twenty feet. A colonnade of circular arches connects the church on either side with two houses in a similar style of architecture, one of which is the residence of the clergy and the other of the architect F. von Gärtner. The general effect of the exterior of the church is rather rich and pleasing than grand or impressive; and the square towers terminated by octagonal spires, can scarcely be said to be remarkable either for lightness or beauty of any description. It may be added, that the ground-plan of the building is in the form of a Latin cross and that the roof is composed of coloured tiles, so arranged as to give it the appearance of being covered by a rich carpet, a mode of decoration the effect of which is at once novel and beautiful.

The interior of the church however amply compensates the visitor for any disappointment he may have suffered from the exterior. Anything more strikingly rich and magnificent than the view which meets the eye upon entering the building is scarcely to be conceived, an effect which is to attributed neither to the architect nor the painter individually, but to the exquisite harmony which pervades the building as a whole. The roof is glowing with the many coloured robes of saints and patriarchs, richly decorated altars are seen on every side, while the chastened light admitted sparingly but judiciously through windows of frosted glass, throws a tone over the entire scene which may be described as almost magical. When to this is added the solemn peal of the organ, the full chorus of the singers and the gorgeous ritual of the catholic church, the effect which the whole is calculated to produce upon the imagination may easily be conceived, nor is the visitor surprized at perceiving that a large portion of the congregation kneeling around him, are affected even to tears.

With regard to the works of art which cover so large a portion of the walls of this church, we must be understood to pronounce our opinion with the greatest diffidence, and that if we did not find them individually considered, so perfect as they have been pronounced to be by many German critics, we on the other hand by no means consider our judgment as infallible. The whole of the pictures in the church form a grand series, representing the principal events described or predicted in holy writ, from the creation of the world to the last judgment, an idea which must be acknowledged to be grand and comprehensive in the extreme, and to require talents of the highest order in the execution. The principal events



depicted are the creation, the fall of Satan, indicating the origin of evil; the birth of Christ, the crucifixion, and at length the last judgment; while the old and new covenants, the sufferings and progress of the church and its final triumph, are represented by means of groups of Patriarchs, Saints, Martyrs and Missionaries, from Adam to Francis Xavier, the apostle of the East. That these subjects and groups are nobly conceived and admirably executed, must we think be universally admitted; among them are figures which it would be difficult to equal for grace, dignity and beauty, in the works of the masters of either the ancient or modern schools, while the arrangement of the groups shows in most instances a consummate knowledge of the powers and resources of art; but it may be doubted if equal judgment has been shewn in the choice of the subjects, events of such an incomprehensible nature and magnitude as the creation and end of the world, must ever defy the powers even of the most highly gifted mortals to imagine, much less to delineate; and the presumption of the attempt seems to us to be ever punished by failure in the execution.

A certain rawness of colouring and want of those qualities which painters call tone and keeping, which we have before remarked as apparently inseparable from fresco painting, is to be observed in most if not all of these compositions, although as we have above stated, it is prevented from injuring the general effect by the admirable manner in which the church is lighted. The bright blue back-grounds spangled with gilt stars and tongues, on which the groups of patriarchs and saints are painted, also appears to us to be of very questionable taste and certainly calculated to injure the effect of the compositions. The picture of the creation is to our mind altogether unsatisfactory, it is wanting in that visionary indistinctness which should ever accompany an attempt to portray the Deity, and which produces so thrilling an effect on the imagination in Martin's admirable picture of this subject. Here, however the creator appears in the hard and palpable form of an old man in a fiery brick-dust coloured robe, and the effect is consequently, in spite of much dignity both in the features and attitude, one that narrowly borders on the ludicrous.

The whole of the space behind the high altar of the church is devoted to the great picture of the last judgment, which is one of the largest in the world, being not less than sixty-three feet in height by thirty-nine in breadth. The composition which contains a perfect multitude of figures, is divided into three large groups, each of which is composed of several smaller ones. In the upper part of the picture is seen the Redeemer throned upon the clouds as judge of the world, at his feet the Holy Virgin and John the Baptist as mediators, and around him the patriarchs and saints of the old and new testaments. In the centre of the picture is seen the angel of the apocalypse, with the unsealed book of life and death, and the four angels with the trumpets summoning the dead to judgment; while on one side the blessed ascend to heaven and on the other the condemned are dragged down by demons to eternal misery. In the centre of the lower group is the

archangel Michael, dividing the dead as they arise from the grave and pointing out their destinations, on the one hand the ascent of the accepted, on the other the flight and despair of the rejected. The figures of the Redeemer, the summoning angels and the archangel Michael, thus separate the picture vertically through the centre, and divide the various groups of the blessed from those of the condemned, an arrangement which renders the whole of the composition easy of comprehension, notwithstanding its great size and the vast number of figures of which it consists. In the foreground of the picture is seen the figure of a woman about to be seized by demons, who turns imploringly to an angel who defends her from them with his flaming sword; this is intended to express the influence of the Virgin at the throne of the eternal judge, and thus connect the action of the lower part of the picture with that of the upper. At the entrance to the infernal regions is seen the prince of darkness with his feet on Legest (the betrayer of the Germans to the Romans), and Judas Iscariot, as representatives of treason and apostacy; while above him personifications of the seven deadly sins, are driven downwards by the avenging angels. Among these we perceive Hypocrisy depicted under the guise of a Monk, a freedom we should little have expected in a catholic country, the government of which has ever shown itself favourable to the religious orders. Far more objectionable in our opinion is the liberty taken by the artist on the other side of the picture, where several historical personages are represented as ascending to heaven, among others the poet Dante and the painter Beato Angelico da Fiesole. It is surely a piece of assumption little becoming any mere mortal, to assert either through word or picture that one man has found mercy before the most high, and another not; the artist has the right to paint hypocrisy as condemned to eternal night, but not to introduce into his picture the portraits of any notorious hypocrites of either the present or former ages. He might have conducted personified virtues to heaven, but should have left Dante and Fiesole to the judgment of their maker.

That this picture possesses all the sublime attributes which have been claimed for it by the admirers of Cornelius, we will certainly not take upon ourselves to deny; but whatever may be its merits as a composition, it is certainly not on the whole pleasing as a picture. The artist appears to have intentionally avoided all the graceful effects of light and shade and the harmony and richness of colouring, as unworthy of the dignity of his subject, and to have confined himself to mere groups of figures, relieved by a blue background. That this may be pleasing to the admirers of what is called "high art," we believe to be very possible; but that it can ever be understood or appreciated by the mass of the people, for which after all pictures in a place of public worship must be intended, we must certainly venture to dispute. That this severe style of art is incapable of becoming popular at the present day, is proved by the fact that the artists of the Munich school have already abandoned it, and any one who has visited the Bavarian capital and studied the splendid picture of the same subject from the pencil of Rubens in the



Pinakothek, will be certain to make comparisons not greatly to the advantage of the modern painting.

The most pleasing picture of the series is in our opinion that of the Magi and Shepherds adoring the new-born Saviour, which adorns the side altar on the left of the entrance, which is a work of decidedly high character and one of the most admirable altar-pieces we ever beheld. The picture of the crucifixion on the opposite side is also a noble picture; and in addition to these three altars, there are eight smaller ones, which like the larger are composed of white marble. Each of these smaller altars is adorned with the image of the saint to whom it is dedicated, carved in wood in the most masterly style; the confessionals on each side the church are also beautifully decorated in the same manner.

The St. Ludwig's Strasse is terminated by a handsome open place or square called the Universitätsplatz, from one side of it being occupied by the building called the Ludwig-Maximilian's-University. This is a plain but handsome building in the Italian style of the middle ages, consisting of a long facade with projecting wings, each of the small double windows being ornamented by a medallion portrait of some eminent man of learning. The entrance consists of an arched hall open towards the square, and the ceiling of which is supported by pillars; this leads by a handsome staircase lighted by windows of painted glass, to the Aula, a noble apartment appropriated to the public academical meetings, and in which is a statue of King Louis and busts of several of the most eminent benefactors of the establishment, all of which are from the chisel of Schwanthaler. The Universitätsplatz is decorated by two plain but handsome fountains, the form of which accords well with that of the neighbouring buildings and from which a plentiful supply of water flows incessantly into the marble basins beneath. The splendid street is here closed by the new St. Ludwig's gate, a noble triumphal arch of the Corinthian order, richly decorated with reliefs in marble and eight statues of victory of the same material. It is now (1850) completed with the exception of part of the sculptures; but still surrounded with scaffolding, which remains for the purpose of raising the group of figures which is to adorn the summit, to its final resting place. This will consist of a figure of Bavaria in a triumphal car drawn by four lions, which is now in course of execution. The architect of this beautiful erection is Herr von Gärtner, and the sculptures were executed at Rome, from the designs and under the superintendence of J. M. von Wagner.

The splendid buildings which have of late years been erected in the new town of Munich must not however be permitted to entirely divert our attention from those of the old city; the most remarkable of which is the cathedral, a huge but extremely ugly building of red brick, situated in the midst of a labyrinth of narrow lanes in the most crowded part of the town. The towers which rise to the height of three hundred and thirty six German feet, are terminated by ill shaped cupolas, which are visible for an immense distance in the surrounding country and are perhaps as ungraceful specimens of Gothic architecture as are to be found in Europe;

yet seen from a distance especially from the opposite bank of the Isar, in the warm glow of a summer evening or by moonlight, they produce an extremely picturesque effect and serve to give Munich a peculiar appearance which distinguishes it at a glance from any other capital. The interior of the church is not more remarkable for taste than the exterior, and the octagonal pillars which support the roof are so many towering deformities. It is however difficult to say what its original effect may have been, as this is effectually marred by a tasteless and tawdry erection called a triumphal arch, in the French-Corinthian style of the seventeenth century. The choir is ornamented with carvings in wood executed between the years 1772 and 1780, which are by no means remarkable for beauty, and afford a singular contrast to the older works of the same kind to be found within the church, which in spite of the thick coat of varnish by which they are covered, are evidently of high merit. The high altar is ornamented with Corinthian columns in the same style as the erection in the centre of the church, and a picture of the assumption of the Virgin, by Peter Candid, which like the other paintings, which adorn the numerous side chapels, is of very mediocre quality.

The most remarkable monument in the church is that of the Emperor Louis (Ludwig) surnamed the Bavarian, consisting of a sarcophagus of red marble surrounded by figures in bronze of the size of life, which are executed in a very masterly manner. This splendid tomb was executed in 1622, from the designs of Peter Candid, at the command of the Elector Maximilian I.; beneath it is to be seen the original stone which covered the grave of the emperor, and which is extremely interesting as a work of ancient art. The Turkish flag captured by Maximilian Emanuel at Belgrade, and many other historical mementos are to be seen here, and the antiquarian will find abundant objects of interest in the numerous ancient tombs and sculptures which adorn both the exterior and interior of the church, which is considered of superior sanctity to any other in Munich, and is consequently much frequented by the devout. From an early hour in the morning, on every day in the year, this church is the scene of religious ceremonies and the gathering place of the pious. It is never empty, and a class of persons appear to exist who spend the greater part of their time within its walls. Here the tinkle of the mass bell seems never to be silent, and when the arm of the sacristan rests from swinging the censor at one altar, a new relay of officials commence the ceremonies at another. Processions of priests bearing the host either to or from some of the numerous side chapels, are constantly met with within the building and sometimes in the neighbouring streets; and their appearance seems to exercise an almost magical influence on high and low, old and young. The well dressed man of fashion lifts his hat, bows with a peculiar gesture supposed to represent kneeling, and makes the sign of the cross with his white-gloved hand; while the honest peasant from the mountains falls plump upon his knees, grasping his green hat with both hands and lifting his bronzed face to heaven in undissembled devotion. A party of quarrelsome market-women become silent as if by a miracle at the sound of the



bell in the hand of a chorister, and every passenger of whatever rank or station appears affected with the same involuntary and spontaneous reverence. There is something impressive and even affecting in this universal homage, which proves the power which the Roman church even in the nineteenth century, still possesses over the hearts and minds of its adherents.

The other churches in the old town of Munich scarcely deserve a particular notice; externally they are by no means striking as specimens of architecture, and their interiors which have been for the most part re-constructed during the seventeenth and eighteenth centuries, are overloaded with tawdry ornaments, gilded images of saints and indifferent pictures. The church of St. Michael however deserves in some degree to be excepted from this general censure, at least as far as regards the interior, the boldly arched roof of which, in spite of the too great amount of ornament which disfigures the building, has a striking and impressive effect. The object which principally attracts strangers to the spot is however Thorwaldsen's noble monument of the Duke of Leuchtenberg (Eugene Beauharnais). The departed hero is represented in Roman costume, bearing a wreath of laurel in his right hand while the left is pressed upon his heart, as indicative of his motto: "*Honneur et Fidélité*", which is inscribed on the tomb beside him. On the opposite side is seen the genius of history recording his deeds, while above, hover the winged representatives of death and immortality, the one bearing an extinguished, the other a burning torch. Although in general no admirers of the allegorical style either in painting or sculpture, we must confess that the whole of this composition struck us as simple and beautiful in the extreme, and as well worthy of the high fame of its designer.

Although the older churches of Munich are seldom visited by strangers, they are much more frequented by the inhabitants for the purposes of devotion, than the handsomer structures of recent erection. A degree of sanctity appears to be attributed to these ancient edifices which is wanting in the modern; and while (except during divine service), the churches of the new town would be empty but for the groups of strangers attracted thither by the pictures, those of the old are never free from devotees, sometimes counting their beads in silent prayer and sometimes watching the candles they have lighted before the shrines of their favorite saints. The numerous rude models of legs, arms and other parts of the human frame, as also those of dogs, horses and other animals, which more rarely decorate these altars, and which are seldom or never seen on those of the new churches, attest the gratitude of those who have recovered from disease or escaped from accident, by the mediation of the saints before whose images they are deposited, and also the greater popularity of the more ancient places of worship.

CHAPTER III.

Exhibitions of Art and Antiquity at Munich. The Glyptothek. Gallery for Exhibitions of Art and Industry. The Basilica. The Pinakothek. The New Pinakothek. The Leuchtenberg Gallery. The Gallery at Schleissheim.

In the handsome but quiet suburb called the Maximilian's Vorstadt, far from the noise and bustle of the city, a group of buildings was erected by the command of the Ex-king, which from their contiguity and the purposes to which they are devoted, are intended to express to intimate connection existing between Art, Science and Religion. These are the Glyptothek, the Gallery for exhibitions of Art and Industry and the Church of the Basilica.

Passing an immense obelisk one hundred feet in height, composed entirely of bronze, and erected in 1833 to the memory of the ten thousand Bavarians who fell in the Russian campaign of 1812; we enter a neat parklike enclosure, on the opposite sides of which arise two buildings which for simple dignity and purity of style are worthy of the best ages of Greece. That to the right is the Glyptothek, commenced by command of the Ex-king (at that time Crown-prince) in 1818, from the designs of Leo von Klenze; but not completed till 1830. It is devoted to the exhibition of the Royal collection of sculptures, both ancient and modern, and consists of a single story resting on a basement of moderate height. It has no external windows, the apartments being lighted entirely from the roof, and the ground-plan is a square, with a court in the centre. The principal front which is composed entirely of marble, presents a portico of the Ionic order consisting of eight columns in front and four inner or anti-columns; the whole resting on three lofty steps, between which are smaller ones for the convenience of visitors. The sides of the pediment are ornamented by sphinxes, and the centre with the owl of Minerva, while the field (Tympanon) is occupied by a group of figures representing workmen employed in the various branches of the plastic art. On either side of the portico are three large niches containing colossal statues of white marble, representing on the one hand Phidias, Pericles and Hadrian as the principal promoters and patrons of ancient sculpture, and on the other Vulcan, Prometheus and Dædalus, as the mythical inventors and founders of the plastic arts in metal, clay and stone.

A pair of richly ornamented bronze doors admits us into the vestibule, from which we proceed through a series of apartments containing a not very extensive; but exceedingly choice and valuable collection of ancient sculptures, commencing with those of Egypt and ending with those of Rome. The walls of all these apartments are composed of artificial marble of a deep red or green colour, and which has an admirable effect in relieving the sculptures. The ceilings are richly ornamented with a profusion of gilding, and coloured marbles, which has been complained of by some critics, perhaps justly, as having a tendency to distract the attention from more important objects; but it must be admitted that the general



effect is splendid and beautiful in the extreme. A more valid objection, at least in our opinion, has been made to the extensive restorations which have been effected in the ancient statues, all the wanting portions of which have been replaced, and the groups of Greeks and Etrurians now stand before us perfect to their very finger's ends. The name of Thorwaldsen, by whom these restorations were effected, is no doubt sufficient warrant for their having been performed in the most judicious manner, and it cannot be denied that to the spectator the effect of the perfect statue is infinitely more agreeable than of a few mutilated fragments. It may however be doubted if even Thorwaldsen always succeeded in guessing the intention of the original artist from the remaining portions of the statue, and it would perhaps have been better if the groups had been entirely executed anew, and the ancient fragments placed beside them for comparison.

The first apartment is devoted to a small but choice and costly collection of Egyptian sculptures, the second to early Greek and Etruscan works, in which is seen the transition from the cold lifeless style of the Egyptians, to the admirable and lifelike productions of the Greeks of a later age. The most important work in this room is apparently a figure of the Grecian Venus (Aphrodite), with the pomegranite blossom in her hand, and which is a truly beautiful production. The next saloon contains the sculptures discovered in 1811 in the isle of Egina, and which formerly decorated a temple of Pallas erected or rebuilt in commemoration of the victory over the Persians at Salamis. The extreme beauty and lifelike attitudes of these figures, which almost seem in motion, is singularly contrasted by the lifeless character of the countenances, all of which present a kind of stereotyped laughing expression which is exceedingly disagreeable, and difficult to account for in the works of men who in other respects were such consummate masters of their art; unless indeed on the supposition that they followed in this respect the example of older works, the style of which had become sacred from its antiquity. On the wall of this apartment is a representation of the temple from which the sculptures were obtained, as is supposed to have existed when in a perfect state.

The next three apartments are filled with specimens of Grecian sculpture belonging to the most flourishing period of the arts. All these works are extremely beautiful; but with a few exceptions a large portion of each statue is of modern workmanship. In the middle of the second of these rooms, which is called the Saloon of Bacchus, is the figure of a sleeping Satyr known as the Barberini Faun, which is probably unsurpassable for the beauty of execution and attention to nature which it displays. The chest seems to be actually heaving with the deep drawn breath of drunken sleep, while the utter listlessness of the limbs seem to indicate that the figure has fallen into its present position from utter inability to proceed a step farther. The apartment called the saloon of Niobe also contains some works of wonderful beauty, among which may be noticed the Venus with a dolphin, in the same attitude as the Medicean; and the terribly beautiful head of the Gorgon, the Medusa Rondinari, so called from the palace at Rome in which it was formerly deposited.

We now enter a suite consisting of one small and two large apartments, which contain no works of antiquity, being intended as places of repose for the visitor during his wanderings. The ceilings and walls of these apartments are covered with fresco paintings from the designs of Cornelius, and executed partly by himself and partly by professors Zimmermann and Schlotthauer, under his superintendence. The first saloon contains representations of the mythology of the Greeks. The empires of the children of Saturn, Jupiter as ruler of Olympus or the upper heavens, and Juno as that of the lower. Neptune as god of the sea, and Pluto as that of the infernal regions. The other pictures represent the four elements, the seasons of the year and the hours of the day, all of which are under the guidance and direction of Eros or the god of love. To convey any idea of these compositions which contain allegorical representations of almost every object either in or out of nature, by mere words would be impossible, and it may therefore be sufficient to say that although certainly not very intelligible without the aid of the guide book; they afford ample evidence of great fertility of imagination and immense knowledge of the resources of his art, on part of the designer; and that they display greater harmony of colouring and mellowness of tone, than is observable in the majority of the frescoes which exist in such great profusion in the capital of Bavaria.

Passing through a small apartment decorated with representations of the Myths of Prometheus and Pandora, we enter another large saloon which is devoted to paintings of the Trojan war. Here we have the whole story told at full length, from the marriage of Peleus and Thetis to the destruction of Troy, partly in pictures by Cornelius and partly in reliefs by Schwanthaler. The pictures in this apartment are more pleasing, probably because more intelligible than those in the saloon of the Gods, and collectively considered they may be pronounced works of the very highest character, although many of the figures are not free from a certain amount of exaggeration both in attitude and expression. The picture which struck us as the most remarkable is that of the combat for the body of Patrocles, which is in every respect a noble composition.

In the next apartment, which is called the hall of Heroes, the exhibition of ancient sculpture recommences. One of the most interesting statues in this room is that of Alexander the great, according to Winckelmann, the only original portrait of this prince in existence. In the centre of the hall is a remarkably fine figure of Jason, composed of various varieties of marble, and which as well as that of Alexander, is supposed to be the work of Lysippus. Here is also a noble bust of Pericles, and various other busts and statues not less interesting as historical mementos than as works of art. The next saloon is devoted to the remains of Roman art, and the numerous altars, candelabra, vases and sarcophagi, shew how largely sculpture was employed during the time of the empire, while whole rows of busts and portrait statues, indicate how partial the Romans were to this method of transmitting their features to posterity, and the exquisite perfection to which they



carried this branch of art. Among the most beautiful of these works may be noticed a statue of Augustus and another of his wife Livia Drusilla, both probably the work of Greek artists. There is also a truly noble bust of Cicero, and many of the reliefs on the sarcophagi are of the most refined and exquisite workmanship.

The last apartment appropriated to the works of the ancients, contains statues in bronze and coloured marbles. In the centre of the floor is an antique mosaic, and in a niche in the wall a statue in bronze of a draped female figure, said to be the most beautiful specimen of Etruscan workmanship which has descended to modern times; the head is however modern, having been restored by Thorwaldsen. Here is also an exquisite statue of a River-god in black marble, and another of Ceres in black and white. We now enter a large saloon devoted to the works of modern sculptors, and its destination is indicated by the representation of the Phoenix rising from its ashes and the medallions of Nicola Pisano, M. Angelo, Canova and Thorwaldsen, which decorate the ceiling. The gems of this collection are Canova's exquisite statues of Paris and Venus, both of which are familiar to every one through the medium of casts, and therefore require no particular remarks on the present occasion. Here is also an extremely beautiful figure of Adonis from the chisel of Thorwaldsen, a bust of Louis I. of Bavaria the founder of the collection, by the same artist, one of Napoleon by Spalla and numerous other works, all of the highest merit. This is the last apartment of the gallery, and on leaving it we find ourselves once more in the vestibule by which we entered.

Opposite the Glyptothek, stands the Gallery for exhibitions of Art and Industry (*Kunst- und Industrie-Ausstellungsgebäude*), a truly beautiful building, and like that last mentioned, in the purest style of Greek architecture. The portico which is composed of six Corinthian columns, stands upon a much higher basement than the opposite building, and is approached by a handsome flight of steps. The summit of the pediment is ornamented by the figure of a Phoenix and the angles by the lions of Bavaria. In the centre is a group of sculptured figures by Schwanthaler, representing Bavaria crowning the successful candidates in the arts. The interior of the building contains seven large and four small saloons, all lighted from the roof, and which are alternately appropriated to exhibitions of arts and manufactures; but except on these occasions are not opened to the public. This building is connected in the rear with the monastery of the Benedictines and the splendid new church of St. Boniface, or as it is generally called the Basilica.

This church which is one of the largest of those recently erected at Munich, presents a complete contrast both in the style of its architecture and the materials of which it is composed, to the buildings in its vicinity; for while these as above stated, are constructed of marble and in the severest Grecian style, the Basilica is for the most part of brick and in the Romanesque or transition style of the middle ages. As however the situation of the buildings renders it impossible that the whole group can be seen at once, this contrast which would otherwise be very disadvantageous to the last mentioned structure, is effectually prevented from injuring

the general effect. The church takes its name of the Basilica from the similarity of its form to that of the ancient Greek and Roman courts of Justice, which bore this name, and the form of which was frequently adopted in the early Christian churches.

The exterior of the church which is not remarkably striking, presents an open colonnade of eight pillars, supporting circular arches, beneath which are the three entrances, the centre one being richly ornamented with sculptured decorations and two masterly statues of St. Peter and St. Paul. The effect of the interior of the church is impressive and beautiful in the extreme. Four rows of columns each twenty-five feet high, and the shafts of which are each composed of a single block of light grey marble, divide the church into a broad central nave and four narrow side aisles; those nearest the walls containing seats for the congregation, the rest of the space being entirely free. The columns, including the two which support the organ gallery, are sixty-six in number, their feet and capitals being of white marble, the latter richly sculptured and each being different in design from the others; vine branches and ears of corn (emblematic of the last supper), forming however the principal ornaments in all. The two centre rows of columns support on circular arches the walls of the nave, which rise considerably higher than those at the sides of the church, and afford the space for the series of fresco paintings which we shall presently describe. The central nave is two hundred and sixty-two feet in length by fifty-two in breadth, and eighty-six in height. The wood-work of the roof according to the fashion in the basilicas of the middle ages, is left uncovered by an inner ceiling, and is richly ornamented with gold; while the interior of the roof above is painted of a deep blue colour and spangled with gold stars.

The pavement of the church is composed of coloured marbles, as are also the side walls to the height of twelve or fourteen feet. The altars, which are five in number are composed of the same rich materials, and in the niche behind the principal or high altar is a large painting of the saviour, as the chief and symbol of the triumphant church, surrounded by a triple glory; at his feet the holy Virgin as the mediatrix, and St. John the baptist as the prophet of the new covenant. Beneath are representations of the saints by whose exertions and sufferings, the German nation was converted to Christianity. The whole of these paintings are on a gold ground, which has certainly a fine effect in throwing the high altar forward, but it is to be regretted that more care has not been taken to provide for their durability. Although the church is scarcely finished and not yet (1850) consecrated, a large portion of the gilded surface presents a mass of unsightly stains, apparently the effects of damp, and which promises but badly for the duration of the frescoes.

The walls of the nave are devoted to a grand series of pictures representing the preachings, miracles and final martyrdom, of the great apostle of Germany, St. Boniface. The superintendence of this great work was entrusted by king Louis to Heinrich von Hess; but he was assisted both in the design and execution of the paintings, by numerous other artists. The larger of these compositions are twenty-



two feet broad by ten feet seven inches high, and the smaller which are of an octagonal form, are about six feet in diameter. As works of art they are in our opinion superior to any other of the numerous pictures of the same kind, which are to be seen in such immense profusion in the churches and palaces of Munich. There is a solemn religious earnestness and repose perceptible in the majority of these paintings, which impresses the mind infinitely more deeply than the combats of gods and heroes which form the subjects of so many of these works, and they are at the same time more pleasing because more readily understood, than the allegorical representations of virtues and vices, of which others are composed. Here everything is simple and unexaggerated, and never have we seen better representations of mingled priestly dignity and apostolic mildness, than in the figures of Boniface and his companions, throughout this series. It would be indeed difficult to say which of these paintings deserves the palm of superiority over its fellows; but those that impressed us especially, were the sixth and eleventh of the series, the one representing the saint in the act of hewing down the druidical oak, and the other his martyrdom. The last indeed appears to us to be perfect in its kind, nor can anything be more effective than the contrast between the wild rage of the unconverted heathen, and the passive yet dignified bearing of the saint and his associates.

Above the principal series of pictures and between the windows, is another, consisting of representations of the various martyrdoms and miracles which accompanied the long struggle between the Christian and heathen systems of religion in Germany; from the first introduction of the former by St. Maximilian A. D. 284. till its final triumph under Charlemagne, and the coronation of that prince as emperor in A. D. 800. As these pictures are the work of the same artists that executed the former series, they are probably not inferior as works of art; but their smaller size and the great height at which they are situated, render it difficult to pronounce a judgment; they have also the disadvantage of being executed on gold backgrounds, which in our opinion must always have an injurious effect upon paintings, whether in oil or fresco. Below the principal series and between the arches which support the walls of the nave, are portraits of thirty four Popes, copied from originals at Rome and executed in fresco by Janssen.

The effect of the interior of this church is as we have already stated extremely beautiful, but it is altogether of a different character from that of the other churches in the same style of architecture at Munich. In St. Ludwig's church and likewise in the royal chapel, a dim twilight is preserved throughout the buildings, which has a considerable effect on the imagination and seems admirably adapted to a catholic place of worship, in which the congregation take but little part in the service. In the Basilica however all is light and cheerful, and though the windows are frosted to prevent the admission of a full blaze of sunlight, their number renders the "palpable obscure," prevailing in the other churches utterly impossible. Notwithstanding the profusion of gold, marble and brilliant colours, which meets the

eye in every direction, the general effect is indeed rich and splendid, but far from being gaudy or oppressive, and it is at first puzzling to account for the reason why the same materials should produce such a different impression here and in the royal apartments. The cause is probably to be found in the different size of the structures, as it may readily be conceived that an immense hall like the Basilica, will bear a greater amount of ornament than a saloon of moderate size.

At a short distance from the group of buildings above described, lies the famous gallery called the Pinakothek, situated in a large open space laid out as a garden. In external form it is one of the most strikingly beautiful buildings in the city and was completed in 1836, from the designs of Leo von Klenze; but the internal decorations were not finished till 1840. The principal facade is five hundred and twenty feet long, and ninety-two in height; the pillars, cornices and other parts of the building which serve to give the architectural character, are of a greenish freestone, while the plain parts between are of pale yellow brick, put together in the Roman manner without mortar. A double row of round headed windows runs along the whole length of the building, and between the upper ones are attached columns of the Ionic order supporting a rich cornice, on the entablature above which are statues in white marble of the most eminent of the ancient painters. In the centre of this facade is the principal entrance, decorated with four Ionic columns supporting a balcony; but for ordinary occasions there is another at the eastern end of the building, the approach to which is guarded by two lions admirably sculptured in stone.

Passing through a plain but handsome hall, we ascend a noble staircase of polished granite, the walls of which are ornamented in a remarkably chaste manner with coloured panels, and enter an anti-room hung with rich silk and containing the full-length portraits of such of the Bavarian princes as have distinguished themselves as the founders or increasers of the various collections of pictures which are here assembled; the best of which are those of Maximilian Joseph and Louis I., both by Stieler. We now enter the gallery, which consists of nine saloons all of which are lighted from the roof, the ceilings being richly decorated with golden ornaments on a white ground. The first apartment contains a rich collection of the works of the German masters of the fifteenth and sixteenth centuries, including some choice works by the elder and younger Holbein, Albrecht Dürer, etc. etc. most of which we shall shortly have occasion to notice more particularly. The second saloon shews the influence which the schools of Italy exercised on those of Germany during a later period; but contains few pictures of great excellence. The third saloon is devoted to the early masters of the Dutch and Flemish schools; but also contains some pictures by Van Dyke and some beautiful animal pieces by Snyders.

The fourth apartment which is the largest of the whole, is appropriated entirely to the works of Rubens, and with the adjoining cabinet contains no less than ninety-five pictures by this master, the largest and most admirable of which is the celebrated



Last Judgment, painted by him for Duke Wolfgang of Pfalz-Neuburg, as a mark of gratitude for services rendered him by that prince, and which in spite of the redundant fleshiness of the figures, is certainly one of his best pictures. Here is also a splendid Lion Hunt, (the animals by Snyders) and several allegorical and historical subjects which are interesting as being the undoubted work of his own hand, and not like the majority of the pictures attributed to him, wholly or in part the production of his pupils. The adjoining cabinet contains numerous original sketches from his hand, among others that of the last judgment and those of the pictures executed at the command of Marie de Medicis in the palace of the Luxembourg. The fifth saloon contains the works of other masters of the Dutch and Flemish schools, including many by the pupils of Rubens. Here are several splendid portraits by Van Dyke including one of his wife (Lady Gowrie, a grand daughter of Lord Ruthven), and a magnificent adoration of the Virgin by Caspar de Crayer, with portraits of himself and family. The sixth apartment is appropriated to the Spanish and French schools, and contains seven pictures (all excellent specimens) by Murillo, including his inimitable beggar boys. Several noble portraits by Velasquez and Rodriguez, and numerous splendid landscapes by Nicholas Poussin, Claude Lorrain and Vernet, are also to be found here; but many of the pictures are almost lost to the spectator from being hung at too great a height.

The next three apartments are devoted to pictures by the Italian masters, and contain admirable specimens of the several schools, in their various phases of progress, perfection and decline. Here are several portraits by Titian all of which are hung too high, and two of the Madonna and Child both of which are in his earliest manner and in good preservation, as are also two pictures of the Holy Family by Raphael, one in the hard dry manner of his teacher Peter Perugino; but the other of a later date and softer style of execution, may be considered as a good specimen. The virgin mother is seen in profile, pressing the divine infant to her breast and gazing on him with air of tender melancholy which is extremely touching; by her side is the infant St. John in the attitude of prayer. A portrait by the same master, if really from his hand, can scarcely as stated in the catalogue be a likeness of himself. A picture of the Virgin appearing to a group of saints by Francucci da Imola, is a truly beautiful picture and closely approaches in manner that of Raphael. These apartments contain a large number of other pictures of high character, but we shall reserve our remarks upon them till a future period and confine ourselves for the present to a description of the gallery.

Adjoining to and running parallel with the principal suite of apartments above described, is a series of twenty-three cabinets, containing pictures which from their smaller size are better adapted for exhibition here than in the larger saloons. These are arranged in such a manner as to present (as far as the collection reaches) a continued sketch of the progress of the art from the discovery of oil-painting by Johann Van Eyck, till the period of its attaining its highest perfection under the Italian masters. The first five cabinets are appropriated to the works of the ancient

German and Flemish masters, including several attributed to William of Cologne, representing figures of saints painted with great care and attention to finish, but with an evident want of anatomical knowledge; some of which are on gold, others on dark backgrounds. The most beautiful of these is a St. Veronica with the holy handkerchief, on which Christ is said to have left the impression of his countenance. This is a wonderful work of art considering the period at which it was painted (probably about the middle of the fourteenth century), and in a not less wonderful state of preservation. In the third cabinet is to be seen a beautiful altarpiece by Johann van Eyck, the inventor of oil-painting and founder of the Flemish school. It represents the adoration of Christ by the wise men of the East, one of which is a portrait of Charles the Good, Duke of Burgundy, and another of Charles the Bold. Here are also many fine specimens by Lucas von Leyden, Hanns Heinsling, and other fathers of the art. The fifth and sixth cabinets contain the works of Johann Schoorel and his followers, in which the influence of the study of the Italian masters on the German school first becomes evident. A small altarpiece with the two doors which formerly inclosed it, all from the hand of this master, belong to the most perfect pictures in the old German manner that have descended to us, and here are also some of the earlier works of the High German school.

The next two apartments are devoted to the works of Albrecht Dürer and the masters that succeeded him, shewing the High German school in its rise, its perfection and its decline; including some interesting portraits, among others those of Luther and Melancthon, by Lucas Cranach. With the ninth cabinet commences the exhibition of the later Flemish and Dutch schools; here are several excellent pictures by Otto van Veen, the teacher of Rubens, numerous pictures and sketches by the last named master, and a large collection of paintings belonging to that period of history, when in consequence of the change of religion in Holland, the painters were driven to execute *Genre* pictures, consisting of scenes from ordinary and often vulgar life, as the only class of subjects for which they could procure a sale. The works of this school extend to the seventeenth cabinet, and with the adjoining saloons afford a rich intellectual banquet to the admirer of art. Especially worthy of notice are the admirable sketches by Rembrandt in the eleventh cabinet, and here are also many excellent pictures by Gerhard Dow, Francis and William Van Mieris, Van Dyke, Ruysdael etc. etc.

At length in the nineteenth cabinet commences the exhibition of the Italian school, from its dawn under the influence of Byzantine models and tradition, till its glorious meridian under Michael Angelo and Raphael. Here are several of the early works of the last named master, and the admirable sketches of the frescoes in the Campagna dello Scalzo at Florence, by Andrea del Santo; also many works of high merit by Tintoretto, Fra Bartolomeo, Paul Veronese etc. The decline of the Italian school is distinctly and sometimes painfully apparent in the pictures contained in the twenty-second and twenty-third cabinets, which last closes the collection. We had almost forgotten to state that the eighteenth cabinet contains some mosaics



and fresco paintings, of which the best are a portrait of Beatrice Cenci and a St. Peter after Guido Reni, also a descent from the cross, attributed to Marco Basaiti.

The front of the building on the side opposite to that occupied by the cabinets, contains a splendid corridor, intended to give easier access to the different apartments of the gallery, on occasions on which an unusually large number of visitors may be attracted thither; but generally speaking the doors communicating with the saloons are not opened. This corridor which is four hundred and nineteen feet in length, by eighteen in breadth and twenty-nine in height, bears the name of the *Loggien* from its being divided by arches into numerous small apartments each of which is covered by a cupola. The walls and ceilings of this gallery are decorated with gaily coloured Arabesques in fresco, in which numerous fanciful groups and allegorical figures embody the main incidents in the revival of art and the lives of the principal painters, from the middle ages to the present time. The highly poetical and pleasing manner in which this idea is carried out, is to be attributed to the genius of Cornelius, by whom the designs both for the principal compositions and the decorations that surround them were executed. The preparation of the cartoons and the actual placing of the pictures on the walls were intrusted to Professor Zimmermann, who by the aid of several assistants completed his difficult task in a manner that has excited universal approbation. The main subjects fill the lunettes opposite the windows, and on the walls beneath them are inscribed the names of the cities most celebrated for art. The cupolas are filled with accessory subjects, and in the profuse and fanciful ornaments which surround them are introduced medallion portraits of the all the most famous artists, on gold grounds. The effect produced by this gay and brilliant style of decoration is on the whole extremely pleasing, and many of the pictures, especially those treated in a purely historical manner, are of the highest merit; while the allegorical subjects display great richness of imagination and an apparently inexhaustible play of fancy.

The ground floor of the building is appropriated to a collection of engravings and drawings by the most eminent artists, one of Grecian and Etruscan vases, and another of paintings on porcelain. The first was founded by the elector Charles Theodore, and greatly increased both by Maximilian Joseph and Louis I. It contains at present upwards of eight hundred thousand specimens, from the earliest period of the art to the present time, and which are admirably and systematically arranged according to the different schools of painting. It includes many rare and ancient wood-cuts by the old German artists, as also a large collection of etchings by painters, especially of the Dutch and Flemish schools; many of which are rare and some unique. Here is also a collection of the best modern engravings and illustrated works, both foreign and native; but these are only exhibited to those who have obtained an especial permission to examine them. The collection of drawings contains some valuable sketches by famous masters, as also many more finished productions; and a selection of the more important is deposited in a separate folio for the more convenient inspection of the connoisseur.

The collection of Grecian and Etruscan vases, is inferior in number and we should suppose in value, to that in the British museum; but contains many beautiful specimens of antiquity, most of which are as perfect as if they had only yesterday left the hands of the potter. They consist of vessels of various shapes and sizes, from those used for ordinary household purposes, to those which probably formed the prizes of the victors in the various games of personal strength and skill to which the ancients were so passionately attached. These last are ornamented with male or female figures; those with the former being inscribed with the word *Kalos*, and those with the latter *Kale*, both words signifying "beautiful", and being the cries by which the male and female victors in the games were hailed by the spectators. These vases were carefully preserved by the victors during life, and at their death deposited in their graves; a custom which explains the perfect state in which so many of these vessels have descended to us, notwithstanding the fragility of the material of which they are composed. Here are also vases used on the occasions of marriages and funerals, the former decorated with heroic or mythological love-scenes, and the latter with pictures of sacrifices or mysterious allegories from the myths of Bacchus or of Ceres and Proserpine. Many of the vases are also of great interest to the antiquarian, from the singular manner in which the subjects are treated; among these may be noticed a combat of Hercules with Nereus, the latter in the form of a fish; as also with Busiris and the Ethiopians, which last present a singular and striking similarity to the Chinese.

In an adjoining suite of apartments is exhibited the costly and interesting collection of paintings on porcelain executed by command of the ex-king, and destined to form part of the exhibition in the New Pinakothek. It consists of accurate and beautiful copies of the best pictures in the royal gallery, which are thus to a certain extent rescued from the slow but certain destruction which awaits them from the effects of age. The canvass and colours of the originals may moulder into dust; but unless destroyed by violence, these faithful and durable copies, will transmit the creations of departed genius to the latest period of time. During the reign of King Louis, a royal establishment was formed for the express purpose of copying ancient works on porcelain, and the perfection to which the art was brought under the liberal encouragement thus afforded it, is amply displayed in the works of which we are now speaking. The manner in which not alone the outline and colouring, but the peculiar method of handling and technical peculiarities of each painter has been preserved in the copies, is little short of marvellous, and reflects the highest credit on the abilities of the artists employed. This institution is now no longer in existence, but ninety-two of the best pictures have been transferred to porcelain, and seventy-two subjects of minor importance, principally fruit and still life pieces, have been copied as the central ornaments of as many plates, which from their elegance of form and the taste displayed in the ornaments, may almost claim the rank of original works of art.

Immediately in the rear of the Pinakothek rises a large pile of building at present



in an unfinished state, this is the New Pinakothek, a building which is intended to contain the numerous works of modern artists collected by King Louis, and at present scattered through the different royal palaces. In size and elevation, it will present a counterpart to the neighbouring building, from which however it will essentially differ in every other respect. The style of architecture adopted in the new structure is the Romanesque, and the principal front will be decorated not alone with a profusion of coloured ornaments, but with fresco paintings of colossal size, occupying the whole of the first story. The scaffolding which still partly surrounds the building, together with the temporary apartments occupied by the artists engaged on the decorations, prevent us at present from forming any judgment as to what effect it will have when completed; the attempt is altogether novel, at least in the present age, and it would be unfair to pronounce an opinion till the plan of the architect has been fully and fairly carried into execution.

The palace of the Duke of Leuchtenberg, famous throughout Europe for the choice collection of pictures it contains, is as we have already stated, situated in the Odeon-Platz which adjoins and may indeed be said to form part of St. Ludwig's Strasse. Externally it is a handsome building in the Italian style of architecture, but presents no features worthy of a particular description. The collection of paintings which is open to the public every Thursday and to strangers on every day in the week, is contained in two apartments one small and the other large, the first being devoted to the works of modern, and the second to those of ancient artists. The pictures in the smaller saloon are mostly by French painters; but it also contains specimens by Flemish, German and Italian artists. They are almost without exception of the highest excellence, and many are not less interesting as historical mementos than as works of art. Among these is an original portrait of Napoleon in his royal robes as king of Italy, by Appiani, and another of the empress Josephine by Gerard. Here is also a picture of the Duke of Leuchtenberg in the act of rescuing the Polish Colonel Klicky from a party of Cossacks, an event which occurred during the campaign in Russia. Among the pictures most remarkable for their execution, is that of Belisarius carrying his dead guide, well known throughout Europe by the medium of engravings, a truly beautiful and affecting picture from the pencil of Gerard; a fine painting by Granet, representing a scene in the life of Jacob Stella, who while in prison at Rome drew a Virgin and Child on the wall, to which his fellow prisoners paid their devotions, and which was still exhibited in the last century; also several subjects by the famous German landscape and cattle painter Peter Hess, the most delightful of which is a scene of early morning in the alps, which for transparency of colouring and delicacy of finish, rivals the best productions of the old Flemish masters.*

The second and larger saloon contains a collection which is universally admitted to be one of the most choice, and for its size one of the most complete in Europe.

* Engraved in the Book of Art, first series.

The pictures are almost without exception excellent specimens of the respective artists, and scarcely a painting of doubtful authenticity has found a place in the gallery. Here is a noble portrait of a Cardinal (name unknown), by Raphael, and several others scarcely less admirable by Velasquez, Holbein and Van Dyke. Among the works of the two last mentioned painters, the English visitor will distinguish with an interest apart from that belonging to their artistic merit, the portraits of the great and good Sir Thomas More, by Holbein; and that of the family of Charles I., by Van Dyke, the latter picture being a repetition of that in the gallery at Dresden. Here are also four pictures by Murillo, all of which are excellent; but that of the Madonna and child, is one of the most perfect specimens of grace and delicacy we ever beheld; while that of Christ as the "Good Shepherd", surrounded by his flock, is scarcely less wonderful in execution. We shall make no farther comments on the pictures at the present moment, as we shall have occasion to refer to many of them under the head of the respective schools to which they belong; but shall confine ourselves to noticing the beautiful specimens of sculpture which occupy the centre of the apartment. These are the famous Graces of Canova, known to all the world through the medium of casts and engravings, and which is perhaps the finest group produced in modern times; also the scarcely less celebrated Magdalen of the same artist. Beside these masterpieces of the great Italian sculptor, are two beautiful specimens by French artists; the one by Chaudet, representing Cyparissus the favorite of Apollo, bearing a wounded kid, is worthy of holding a place even beside the works of Canova; but that of Cupid by Bosio, would certainly be seen to more advantage in another room, and the same observation will apply to the group of Eros and Anteros, or the spiritual and sensual love, represented by two struggling Cupids. Here are also several vases and articles of Serpentine and other valuable materials, an antique Roman eagle of white marble, and various other objects of curiosity, many of which are presents from different potentates to the late Duke.

The palace of Schleissheim which contains the third collection from which the pictures engraved in the present work have been selected, is situated at the distance of about seven English miles from Munich. It is a huge barrack looking building, erected by Maximilian Emanuel in 1701, from the designs of Enrico Zuccali, and externally is remarkable for nothing but its size. The interior however contains some handsome suites of apartments, in the stiff and formal style of grandeur prevalent in the early part of the last century; but they have long since been abandoned by the court, and the building both externally and internally presents a neglected and desolate appearance, which can hardly fail to cast a gloom over the spirits of the visitor. Mean looking buildings have been permitted to spring up in front of the principal facade, the space once occupied by a flower garden is overrun with grass, the paths are rugged and moss-grown, and the walls in many places stained and disfigured by damp. Part of the palace is used as barracks, and a handsome apartment on the ground floor as a school-room. Of the immense col-



lection of pictures which formerly existed here, the best have been removed to the Pinakothek, and many others more remarkable for their antiquity than as works of art, to the collections at Nürnberg and Augsburg. Enough however still remains even of the old collection, to interest both the connoisseur and the antiquarian, without taking into consideration the gallery of modern pictures collected by King Louis, and which are deposited here till the New Pinakothek is ready to receive them.

The nine saloons on the ground floor contain a highly interesting collection of old pictures, principally by German artists. The names of Hanns von Olmdorf, Fütterer and Machselkircher, carry us back to the close of the fifteenth and commencement of the sixteenth centuries, and shew that at this early period Munich already possessed an original and far from despicable school of art. These are followed by specimens of the masters of the High German school, from Sigmund Holbein, Schaffner and Zeitbloom, to the beginning of the present century; the great picture of the Grecian heroes before Troy, painted in 1808 by Wagner, forming an appropriate finish to the series.

The state apartments on the upper story, show the remains of great but now faded splendour, and several are hung with tapestry, remarkable not alone for the beauty of the designs, but for the freshness and brilliancy which the colours still retain. Here are also some good pictures of the Italian schools still remaining, among which may be noticed a Judgment of Solomon, by the elder Bellini, a master whose works are now rare, and two Holy Families, the one by Pinturicchio and the other by Da Volterra; both of which are of great merit, as are also some of the pictures by old Flemish artists. The chapel, now in a dismantled and half ruinous condition, contains a very large and probably very fine picture of the Crucifixion, by Tintoretto; but it has suffered terribly from the ravages of time and is besides so obscured by dirt, that it is difficult to pronounce an opinion on the subject.

A suite of five ill lighted apartments on the first floor, contains the collection of modern pictures above alluded to; these are mostly by German and Flemish artists, and the well known taste and judgment possessed by King Louis, by whom the collection has been formed, is sufficient warrant for its excellence. It accordingly consists entirely of pictures, of which it is not too high praise to assert, that they are the best works of the best artists, at least as far as the departments it embraces are concerned. Historical pictures, at least in the higher sense of the phrase, seem to have been purposely excluded, and it consists for the most part of what our continental neighbours call *Genre* pictures, or scenes from ordinary life; including however many landscapes and animal pieces, and a few portraits. Among the first named class of subjects, is a solitary picture of the English school; but that picture is one of the best in the collection, and is deservedly placed in a conspicuous situation: this is Wilkie's "Reading the Will", one of his earliest and most talented pictures, and which might be compared without disadvantage, with the best works of Teniers.

There are also numerous excellent pictures in the same department, by native artists, among which a "Munich Matrimonial scene", by Hasenclever, and a "Neapolitan mother with a sick child", by Robert, are worthy of the highest praise. Among the landscapes, a "Coast of Sicily with Etna in the distance", by Rottman, and a "Summer Shower", by H. Bürkel, may be pronounced perfect of their kind, and shew that the English landscape painters notwithstanding their acknowledged excellence, have worthy rivals on the continent. The landing of King Otto at Nauplia", by Peter Hess, is also a noble picture; displaying great skill in the arrangement of the groups, clear and harmonious colouring, and a perfect mastery of light and shade. Among the portraits, that of Goethe, by J. Stieler, and that of King Louis (when crown prince) by Angelica Kaufmann, are the most worthy of observation. As we shall have to notice many of these pictures on a future occasion, we here for the present take leave of the subject, merely remarking that the whole collection does equal credit to the taste and munificence of the prince who formed it, and to the talents of the artists by whom the respective pictures were painted.

CHAPTER IV.

Institutions for the encouragement of the Arts. The Academy of Arts. The Kunstverein. The Royal Bronze Foundry — the Bavaria. The Royal Atelier for painting on Glass — the Church of St. Mary in the Au. Present state of the Arts at Munich.

Our sketch of Munich as a capital of art, would be necessarily imperfect without some account of the institutions for its encouragement and practice, which for the most part owe their existence or at least their present flourishing condition, to the munificence of the ex-king Louis, and through the aid of which painting, architecture and sculpture, have attained a degree of perfection which must ever stamp the reign of that prince, as a most remarkable epoch in the history of human progress.

At the head of these institutions is the Academy of Arts (*Akademie der Künste*), established by Maximilian III. in 1759; but which owes the high reputation it at present possesses, to the reforms introduced into the establishment by King Maximilian Joseph, in 1808, and the liberal encouragement of his successor. According to the arrangements established by the first named prince, the pupils are divided into four classes, under the respective professors of Painting, Sculpture, Architecture and Historical Engraving; but of late years the class of painters has been subdivided into Historical, *Genre*, Landscape and Animal painters, each department being under the superintendence of an eminent master. The rapid and satisfactory progress made by the pupils amply evinces the wisdom of this arrangement, and



under the management of the present director Professor Kaulbach, the institution maintains and even increases the fame it has acquired in former years. There are also professors of anatomy, perspective, and other elementary sciences necessary to the education of an artist, by whom lectures are delivered to the pupils at stated intervals; nor is anything neglected that can tend to the sound and practical instruction of the pupils in every department. The building occupied by the academy, is the former college of the Jesuits; but in the course of the last few years the interior has been completely remodelled to suit the purpose to which it is now applied. Here, in addition to the ateliers of the various masters, is a large and valuable collection of casts from the antique, copies of the works of art discovered at Pompeii, some well preserved tapestries from the designs of Raphael, and many other articles alike useful to the student and interesting to the connoisseur.

Next to the Academy of Arts, the institution which most influences the world of Art at Munich in the Kunst-verein (Art-union), an establishment which forms in a greater degree than even the Theatre, the central point of the fashionable and intellectual circles of the Bavarian capital. It was established in 1823, by the exertions of Quaglio, Stieler, Peter Hess, Gärtner and other eminent artists at that time resident in Munich, and consists at the present time of about three thousand members, of whom perhaps one fifth are artists. As in other art unions the funds are devoted to the purchase of pictures, which are distributed to the members by means of a lottery, each member also receiving a copy of an engraving; but it differs from all others in maintaining a permanent exhibition of pictures, the contents of which are renewed every week, thus presenting to the visitor a constant succession of novelties. The exhibition therefore forms the favorite re-union of the *beau monde*, and as by a praiseworthy liberality each member has the right of placing the name of a stranger on the list of visitors for the space of a month, it is also much frequented by the numerous foreigners who visit Munich, and are thus easily enabled to make themselves acquainted with the works of the Bavarian artists, an acquaintance which in many instances leads to the sale of the pictures or the receipt of new commissions by the painters. Even if a stranger should be unacquainted with a member of the society, an application to the director will procure his instant admission; nor is this liberality peculiar to this institution, the word "Stranger", is a talisman at Munich, before which the doors of any building containing objects of interest, at once unfold themselves.

The numerous statues and other ornamental objects composed of bronze, which are found in such profusion in the churches, palaces and public places at Munich, are the productions of the royal foundry, an establishment situated in the outskirts of the city, and which under the patronage of King Louis and the talented direction of the late Professor Stiglmayer, has become celebrated throughout Europe for the artistic beauty and technical perfection of the works it has produced. From thirty to fifty workmen are constantly employed in the mechanical departments of the establishment, in which from eight to ten statues, mostly of a colossal size are

produced yearly, exclusive of smaller works. The processes of forming the moulds, casting the various parts of the statues, and fixing them together in a complete form, are extremely interesting; but it would be difficult to convey an idea of them to the reader by mere words. As a proof of the magnitude of the apparatus and the excellence of the arrangements, it may be mentioned that castings of from twelve to fifteen tons are not uncommon at this establishment, and that some of the larger pieces of the colossal statue of Bavaria, recently completed, weigh upwards of thirty five tons; yet in no instance has a casting been known to fail. At present (August 1850), the workmen are engaged in preparing the immense group representing Bavaria in a car drawn by four lions, destined to occupy the summit of the Ludwig's gate, as also on a series of figures the size of life, from models by Schwanthaler, intended to ornament the Bohemian Walhalla now in course of erection at Prague.

The stupendous statue of Bavaria mentioned in the preceeding paragraph, the erection of which was completed on the sixth of August 1850, deserves to be reckoned among the most wonderful of the many triumphs of art and science, which have distinguished the present century. It stands on a gentle eminence on the western side of Munich called the Theresienhöhe, from which is obtained a good view of the city with the distant range of the Alps in the background. In front of the statue is a large open meadow called the Theresienwiese, while behind it rises the Ruhmshalle, a handsome structure of white marble consisting of an open colonnade of forty-eight columns of the Doric order; but which is still in an unfinished state and at present entirely concealed from view by an immense wooden shed. This building when completed will form a beautiful and appropriate background to the statue, and will itself be relieved by a plantation of trees which has been formed behind it.

The statue which is composed entirely of bronze, was cast during the years 1849—50 at the Royal foundry under the superintendence of F. Miller, from the model of Schwanthaler. It represents the figure of Bavaria in a standing position, with a lion seated by her side; the lower part of the statue is covered with drapery which descends in full and massive folds to the earth, while the bust and upper part of the figure is clothed with a bear skin. The head is crowned by a garland of oak leaves and she grasps a sword in her right hand, while the left which is extended above her head, bears a wreath of laurel. The attitude of the figure is at once in the highest degree graceful and majestic, and the countenance notwithstanding its enormous size has an expression of mingled sweetness and dignity that we have seldom seen equalled. This truly gigantic work of art is no less than fifty-four feet high, and its entire weight is upwards of one hundred and five tons. From the exquisite symmetry of the figure its immense size is not at first apparent, and it is not till some object, as a man or a carriage, is seen beside it, that we become fully aware of its vast and colossal proportions.

The pedestal on which this stupendous work of art rests, is itself twenty-seven feet in height, and is composed of dark grey marble, which accords well with the

sombre tone of the bronze statue and will afford an agreeable contrast to the glittering whiteness of the building behind it. This as we have already stated is intended to contain the busts of all such Bavarians as have distinguished themselves in arts or arms; it will also contain numerous reliefs and other sculptures of a decorative character, all of which are from the designs of Schwanthaler, and now in a rapid state of progress. A noble flight of steps in front of the statue will form the approach to the temple in its rear, and the whole when completed will form a truly magnificent monument not alone of the great men to whose memory it is dedicated; but of the state of the arts in the nineteenth century and the princely munificence of King Louis, from whose private fortune the funds for its erection have been drawn.

The last institution for the encouragement of art which our now rapidly declining space permits us to notice, is that devoted to painting on glass, a branch of decoration intimately connected with the revival of Christian architecture. At the commencement of the present century the art was considered as one which was altogether lost to the world, and its re-discovery is principally owing to the exertions of Michael Frank of Nürnberg and Max Ainmüller of Munich, both of which were engaged at this establishment on its first commencement in 1828. Under the artistic guidance of Heinrich von Hess, and by the aid of several clever chemists and other persons of technical knowledge, the works at this establishment rapidly advanced to a degree of perfection which equals and even exceeds that of the best specimens of ancient art in this department, which have descended to us. The practice of the more ancient artists was to paint their outlines and shadows upon pieces of coloured glass, which after undergoing the process of smelting, were fixed together so as to form a picture. In later times the professors of this art sought to produce a complete picture in all its varieties of colouring on one plate of colourless glass, and the principal improvement in the modern practice, is the judicious combination of both these methods.

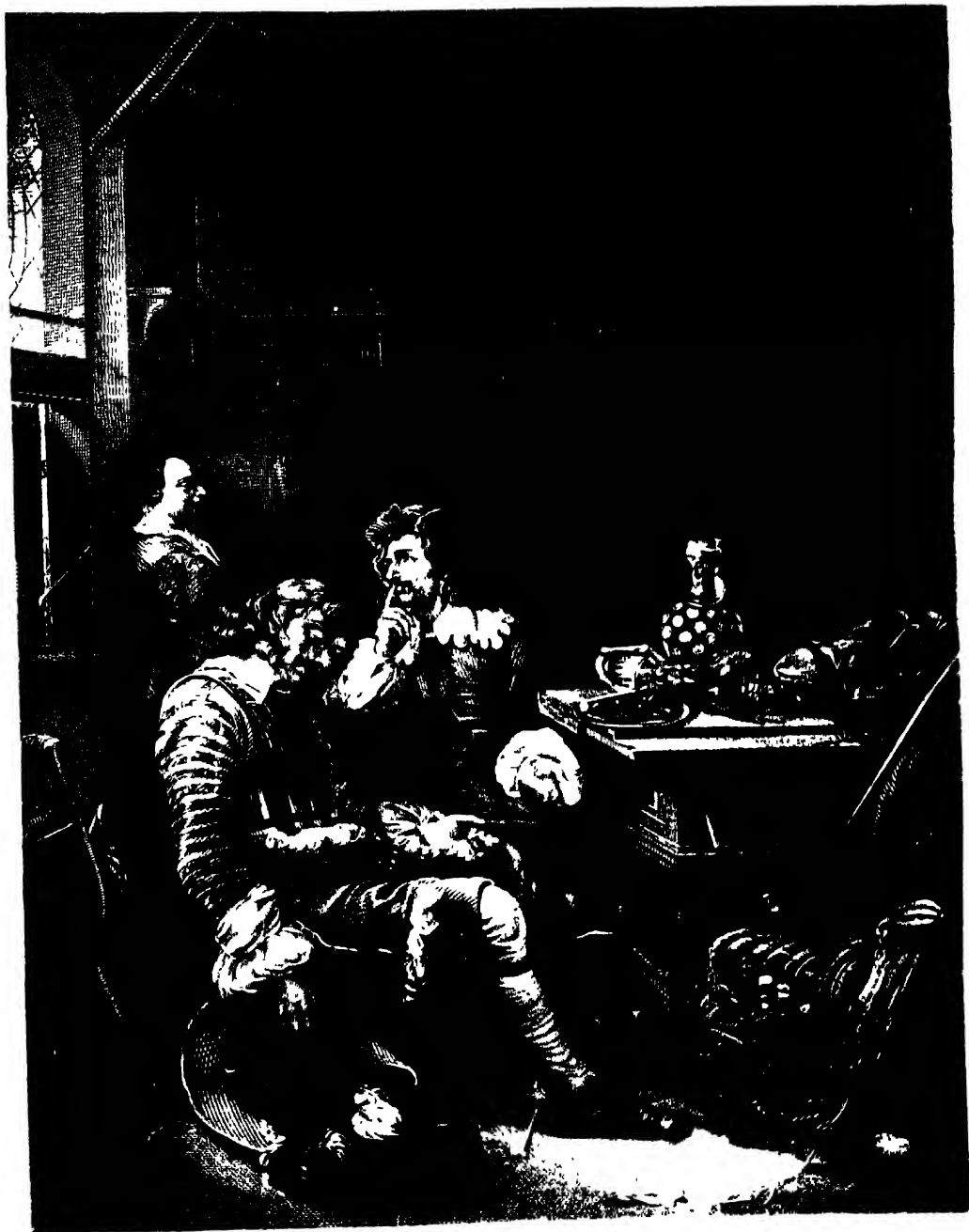
The building in which the various processes connected with this interesting branch of art are carried on, is a neat Gothic structure erected in 1845, on the western side of the Glyptothek. It contains a large laboratory, with ateliers for the artists and workmen, and apartments for the exhibition of finished productions. In these last may be seen some small but exquisitely beautiful specimens, consisting of copies both from ancient and modern masters, some being composed of a single plate and others of several, put together so as to display all the resources of the art. At the period of our visit, the establishment did not contain any finished work on a large scale; but a window intended for the cathedral at Ratisbon was in progress, as were also some smaller works destined for a church in Hungary. It is extremely curious to observe the various processes (upwards of eighty in number), to which the plates of glass are subjected in order to meet the difficulties which occur in bringing out the details of the pictures. In some instances the high lights are produced by scratching through the coat of colour with a needle (a process similar

to etching), in other cases, where the embroidery on robes, etc. is to be represented, the effect is produced by cutting the pattern deeply into the glass, before the surface is coloured. There is indeed no branch of the arts which requires a greater amount of technical skill and ingenuity than this department.

The largest and at the same time the most beautiful specimens of the art which have been produced at this establishment, are to be seen at the church of St. Mary (Maria-hilf-Kirche), in the suburb of Munich called the Au. This is a large and handsome structure in the pointed Gothic style of architecture, which was commenced in 1831, from the designs of J. D. Ohlmüller, and completed in 1839. Externally it is composed of red brick with stone dressings, and the spire which is remarkably light and elegant in appearance rises to the height of two hundred and eighty feet, exclusive of the cross upon its summit. This church possesses the great advantage over every other similar structure in Munich, that it is situated in the midst of a large open space, which affords a good view of the building on all sides; and on the whole it is well worthy of the noble site it occupies. It is to be regretted however, that the decorations of the roof are deficient in the good taste which pervades every other part of the structure. The covering of the church consists of brilliantly coloured tiles, and these by a strange whim of the architect have been arranged to represent a series of Gothic gables; the effect of which, at least in our eyes, is extremely awkward and disagreeable.

Internally, the church presents one of the most pleasing specimens of its peculiar style that has been erected in modern times; sixteen lofty columns divide the interior into three aisles, and support the nobly vaulted roof, which rises in the centre to the height of ninety-five feet. The centre aisle is left entirely free; but those at the side contain seats for the congregation, which as well as the walls and altars are decorated with a profusion of carving. The high altar in addition to much work of a purely ornamental character, being decorated with three alto-relievos, carved in wood by F. Schönlaub; that in the centre representing the Crucifixion, that on the right hand St. Ludwig, and that on the left St. Theresa. The side altars are decorated in a similar manner, and a series of reliefs representing the principal moments of Christ's passion extend along each side of the church.

The most beautiful and striking decoration of the building consists however in the nineteen windows of painted glass, presented to the congregation by King Louis. They were executed at the royal atelier under the guidance and superintendence of Heinrich von Hess; but the designs were from the pencils of C. Ruben, W. Rockel, J. A. Fisher and J. Schrandolph, while the Gothic ornaments which fill up the spaces between the pictures were invented by M. Ainmüller. The subjects on the right of the high altar represent the principal events in the life of the Holy Virgin (according to the traditions of the catholic church), from her birth till her ascension to heaven; which last event forms the subject of the central window behind the altar. The windows on the opposite side of the church are devoted to the representation of the events in the life of the Saviour at which Mary was present,



as the Adoration of the Magi, the Marriage at Cana, etc. The whole of these subjects are treated in a manner which is worthy of the highest admiration, not only as shewing that the art of painting on glass has attained a degree of technical perfection in the present century which will bear comparison with the best specimens of former times; but for the high artistic skill displayed in the various compositions.

The numerous objects of interest in the Bavarian capital have seduced us into appropriating a much larger space to their description than we had at first intended, and we must now hasten to an end, first however devoting a few lines to the present state and future prospects of the Munich school of art.

As we have already stated in the foregoing pages, Munich owes the proud position which it at present occupies as a capital of art, to the exertions of King Louis, who for the space of more than a quarter of a century, has devoted a large portion of the ample means at his disposal to its cultivation and encouragement. Under his auspices a series of public buildings each more magnificent than the other arose in rapid succession, and painters and sculptors from every part of Germany were called to the Bavarian capital to decorate them in a manner worthy of their architectural importance. A school of historical painters, the excellence of whose productions is admitted on all sides to be unrivalled in modern times, was thus rapidly formed, and as long as King Louis held the reins of power, they had no cause to complain that their talents were unappreciated or unrewarded. Nor was the patronage of the king confined entirely to what is called "high art", men of ability in every department met their share of encouragement and reward; and the example thus set was followed not only by many other German princes, but extended its influence through all grades and classes of society.

The political storm of 1848 and the consequent abdication of King Louis, had the effect of producing a considerable alteration for the worse in the prospects of the world of art. Since this period, no new artistic undertaking has been commenced by the Bavarian government, which like that of every other state in Germany is too much occupied in placing its army in the greatest possible state of strength and efficiency, to bestow much attention on the arts of peace. Under these circumstances it is natural that the artists of Munich should of late have turned their attention rather to *Genre* pictures or conversation pieces, for which a sale is more readily to be obtained among the private patrons of art, than subjects of a religious or historical character. But private patronage however efficient in fostering the talents of painters of portraits, landscapes or *Genre* pictures, is as the example of our own country proves, altogether insufficient to produce works of such a grand and extensive character as those which adorn the churches and palaces of Munich, and had Cornelius and Heinrich von Hess, been dependant on such encouragement as private individuals however wealthy, are able to bestow, they would certainly never have produced the works which now attract strangers from all countries to the churches of St. Ludwig and St. Boniface.

The only great works at present in progress at Munich are the New Pinakothek and the Ruhmshalle, which at present afford employment to a considerable number both of painters and sculptors, but we hear of no new building being projected for the future. A new gate on the western side of the city was indeed contemplated by King Louis, who caused plans to be prepared for the purpose shortly before his abdication; but up to the present time no steps have been taken towards carrying them into execution. The return of a more settled state of public affairs will no doubt lead to new undertakings, especially as the present king is known to possess that love for the fine arts which seems to be hereditary in the house of Wittelsbach, and which is so eminently conspicuous in his illustrious father; but in the meantime, judging from the works exhibited at the Kunstverein as well as those in the ateliers of the artists, there seems to be an evident tendency to neglect the higher branches of the art in favour of subjects better calculated to please the great mass of the public, and consequently to command a ready sale. This unfortunate state of affairs cannot fail to produce a detrimental effect; but even if the continuance of political disturbances should have the effect of permanently arresting the advancement which has been made in historical painting during the last quarter of a century, the works already executed at Munich will be sufficient to stamp the reign of King Louis as one of the most remarkable epochs in the history of art, and the names of Cornelius, Schnorr, Hess and Kaulbach, will in all probability be looked upon by posterity with the same degree of reverence, which is paid in the present age to the memories of the great masters of the Italian schools.

The admirable arrangement of the works of art in the Pinakothek at Munich, by which the visitor is enabled conveniently to follow the alternate progress and decline of the various schools of painting, from the middle of the fourteenth to the beginning of the eighteenth centuries, has suggested to us the idea of pursuing a similar method in the arrangement of the engravings in the present work, and of devoting the following pages of the second series of the "Book of Art," to a concise but comprehensive sketch of the *History of Painting*, from its first dawn under the influence of Christianity to the present time. The description of the pictures from which the engravings are copied will appear under the heads of the various schools to which they belong, and by directing the attention of the reader to the history of the art rather than to the biography of the artists; we hope not only to place before him much curious and interesting information, but to escape the thankless task of repeating for the hundredth time, the little that is known of the lives of by far the greater majority of the ancient masters.

The contents of the following pages have been for the most part compiled from the works of German authors, and we believe will be found to contain much which if not altogether new to the British public, has at least never been diffused among them in a popular and generally accessible form. We have at the same time not



neglected the many valuable sources of information contained in our own literature, and these sources whether foreign or domestic, will be acknowledged in notes at the bottom of the pages; a course which will enable the reader who desires more ample information than our space allows, to readily procure it for himself.

A HISTORY OF PAINTING,

FROM THE AGE OF CONSTANTINE THE GREAT TO THE PRESENT TIME, WITH ESPECIAL REFERENCE
TO THE WORKS OF ART CONTAINED IN THE GALLERIES AT MUNICH.

CHAPTER I.

State of the Art during the early ages of Christianity.

In commencing the history of painting at so remote a period as that of Constantine the great, we have been actuated by two motives, firstly: the difficulty of finding another and later epoch equally well adapted for the purpose, and secondly: by the desire to exhibit the first dawn of Christian art in contrast to that which arose from and indeed may almost be said to have formed part of the pagan religion. In order to effect this however, it is necessary to take a rapid survey of the progress made in the art, by the different nations of antiquity.

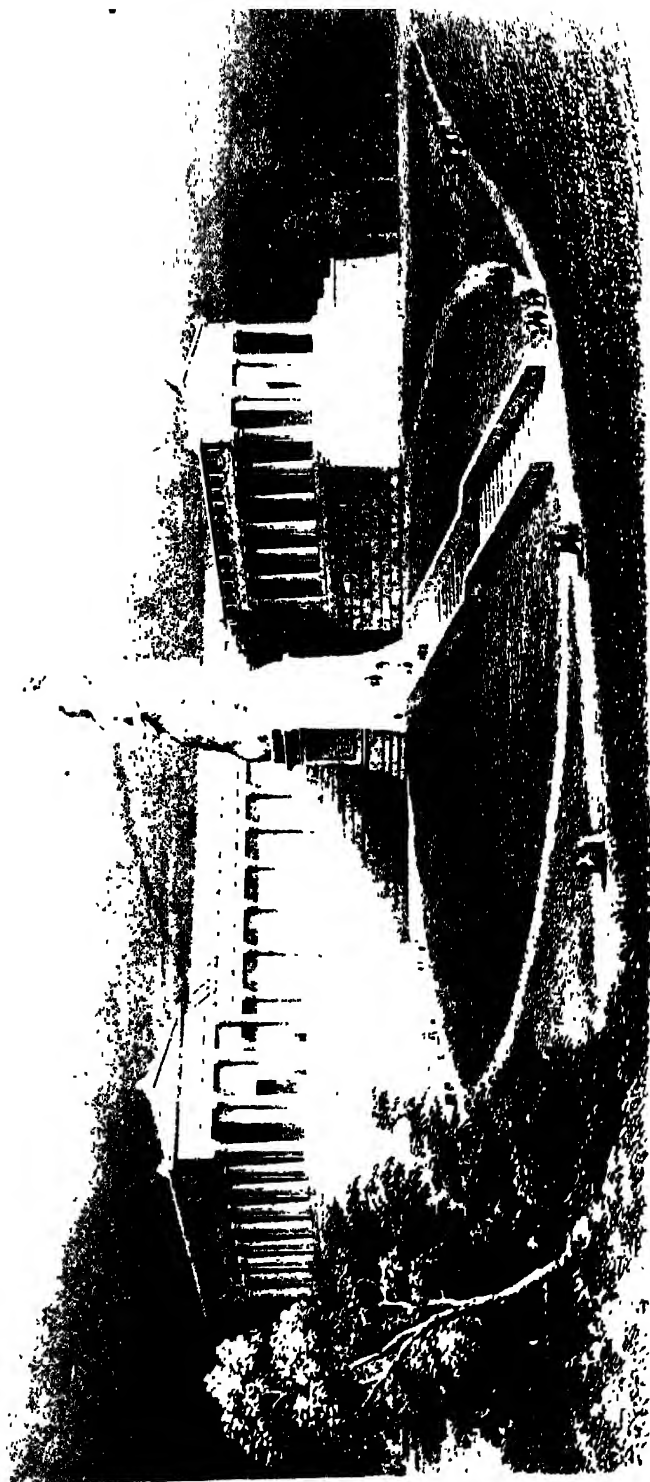
The origin of painting as practised in Europe must (like that of sculpture and architecture), be sought in Egypt, in which country, pictures have been found the antiquity of which reaches to at least 2000 years before the Christian era. These, sometimes consist of representations of historical events; but more frequently of religious rites and ceremonies; the figures are in all cases perfectly conventional in form, and the countenances utterly without expression. In point of technical execution they are mere coloured outlines, without any attempt at representing the effects of light and shade or the gradations of colour; in historical compositions the names of the persons represented are generally placed above the figures, and the Gods are distinguished by their countenances being painted green. All progress in the art seems to have been arrested by the circumstance of the priesthood insisting on the pictures of the gods being closely copied from the ancient models, which were executed by a peculiar but little respected cast, who were probably not superior in artistic education to our house painters.

Among the Greeks, painting appears to have reached a high degree of perfection; but with the exception of the statements of ancient writers, our knowledge of Greek paintings is confined to those on the vases so frequently found in ancient sepulchres, and those on the walls of the long buried cities of *Graecia Magna*, Herculaneum and Pompeii. The subjects of these paintings are for the most part

scenes from the heathen mythology or from the works of the poets; but they sometimes represent marriages, funerals and other scenes from ordinary life. The paintings on the more ancient vases, resemble in style those of Egypt, the forms and attitudes being stiff and conventional, but still shewing signs of that admirable sense of the beautiful, so peculiarly characteristic of the Greeks as a nation. At a later period the Greek painters emancipated themselves from the trammels of this conventional style, and the figures seem to move and breathe with all the grace and freedom of actual life; they however carefully avoided the representation of all violent emotions in the countenances, and in this respect as well as in perspective, appear to have followed the laws of sculpture, seldom or never attempting to exhibit any objects in the background. The stories of the wonderful technical perfection attained by some of the Greek painters, who are said to have imitated nature so closely that birds were induced to peck at the painted grapes, and other tales of a similar character; are so little borne out by anything that has descended to us, that we may be pardoned for suspecting them to be mere fables, the invention of a much later period. The paintings discovered on the walls of Pompeii, which afford us the best insight into the mode of decoration practised by the ancients, consist mostly of Arabesques, the historical and mythological subjects being few in number and by no means of a high character as works of art.

The earliest traces of painting in Italy are to be found in the works of the Etrurians, a people which had reached its highest point of civilization when Rome was still in its infancy. The works which have descended to us, consist solely of the paintings found on the walls of their sepulchres and on the vases so frequently discovered within them. The paintings on the vases resemble so closely in style and execution those of the Greeks, that it requires a practised eye to distinguish the one from the other; while those on the walls, the most important of which are those discovered at Corneto, the ancient Tarquinii, consist of mere coloured outlines, the figures being from one third to one half the size of life. The subjects which are executed in fresco, are funereal solemnities and other scenes of similar character; the form and attitude of the figures are rigid and conventional, the folds of the draperies being merely indicated by lines, and the countenances have the same disagreeable laughing expression, which is observable in the early Greek sculptures.

Under the Romans, painting appears never to have developed itself in a peculiar and national style of art; but in conquering Greece they adopted the arts and cultivation of that highly gifted nation as their own, and in the train of their victorious legions they were extended in a greater or less degree over every country of the then known world. The architecture of the splendid and colossal structures which they erected both for public and private purposes, was borrowed from that of Greece, and these were decorated with paintings and sculptures which were either the work of Greek artists or of others who owed their knowledge to a study of the Greek masterpieces. Every article which added to the convenience or luxury



of life, received its peculiar artistic stamp, and that lively perception of grace and beauty which had hitherto been peculiar to the Greeks, became now the general property of all mankind. In adapting itself to the wants and wishes of nations whose manners, customs and modes of thinking, differed widely from each other, it was natural that much of that noble simplicity which forms the great charm of the creations of the best days of Greece, should disappear; but the universal principles of art and the general standard of form and proportion, had been too firmly established by the Greek masters to be readily obliterated. Above all, in the worst days of the universal corruption and demoralization which formed the first symptom of the decline of the Roman empire, a portion of the deep religious feeling which had been introduced with the Greek form still remained; representations of the deeds of Gods and Heroes formed alike the decorations of the temple, the palace and the private residence; and the arts were the mightiest supporters of the ancient system of religion.

Painting, which arose later than the sister arts, never attained a degree of perfection among the ancients, corresponding with that of sculpture; the taste of the Greeks leading them to the cultivation of the plastic arts and to the use of coloured statues and reliefs, rather than pictures, at least for the decoration of their religious edifices; while among the Romans it never seems to have occupied a high degree of consideration, and under the Emperors appears merely to have been employed in decorating the palaces and ministering to the luxuries of the wealthy. Without ever attaining a high degree of excellence, it was certainly the first of the arts to feel that general decline, which already perceptible in the time of Hadrian, continued with constantly accelerating rapidity, till all traces of ancient perfection were lost in the barbarism of the dark ages





The introduction of Christianity must have tended in the first instance, rather to accelerate than retard the fall of the arts. Appealing to spiritual conviction rather than to the senses, it required not the aid of an alliance, which formed the strongest hold the pagan religion still possessed on the minds of its votaries. The early Christians were well aware of the powerful assistance which the system against which they struggled derived from the arts, and they naturally transferred a portion of the horror and detestation with which they regarded the one, to the professors and practicers of the other. An artist, or in other words a maker of Idols, was therefore looked upon as a servant and minister of the Devil; and was incapable without first renouncing his profession, of being received by the rite of baptism into the bosom of the Church: while he who having been baptised, was detected in again practicing the accursed art, was expelled with horror and indignation from the community.

The enmity to art as a part and parcel of ancient superstition, led in the end to an aversion to its exercise under any circumstances. The pagan religion owed a large portion of its influence to the ideal dignity and beauty with which the figures of the Gods had been invested by the genius of the ancient masters; but

Christianity addressed itself solely to the mind, and looked with suspicion on anything that could tend to captivate the senses or darken the clear current of religious meditation. In addition to this, the oppressed and persecuted church of the first centuries were accustomed to look upon Christ as the type and prefiguration of the sufferings they endured, and an opinion seems to have prevailed, especially among the Jewish converts, that Christ must necessarily have been small of stature and of mean personal appearance. This opinion which was probably founded on the words of the prophet "He hath no form nor comeliness, and when we shall see him, there is no beauty that we should desire him" (Isaiah Ch. 53, v. 2.); would in itself effectually have prevented any attempt at introducing a representation of Christ in opposition to the beautiful and majestic figures of the heathen Gods, even if the church had not on other grounds been opposed to the use of pictures and statues.

The aversion to the arts which distinguished the early Christian church, seems however to have disappeared with the days of persecution; and when at length Christianity became the religion of the state, an early opportunity was taken to win their powerful aid to the side of the new faith. But even before this period of triumph, in the worst days of persecution and oppression, the natural love of art implanted by nature in the human breast was not to be altogether repressed even by the rigid precepts of the church. The manners and customs of the ancients were so intimately connected with the forms of art, that it was almost impossible for the converts to the new faith to emancipate themselves altogether from its influence. Almost every article of domestic use had its appropriate decoration, which at once added to the elegance of its appearance and indicated the purpose to which it was applied; and however carefully the converts to Christianity might avoid the use of such articles as were ornamented with representations of pagan sacrifices or other superstitious rites, it was not necessary that a custom so graceful in itself should be altogether abandoned. Most of these decorations consisted indeed of symbols having some allusion to the power and attributes of the Gods, and these could not be retained without the certainty of being constantly reminded of the Myths to which they owed their origin. But it was easy to invent other symbols which should not only be free from this objection, but should at the same time indicate an attachment to the new creed. The oriental custom of teaching by parables, of which so many instances are found in holy writ, afforded numerous suggestions for the purpose; symbols were not only taken from these biblical allegories, but others were invented of a similar character; and in some instances antique emblems were retained, when they had no necessary connexion with the mythology and could be easily made to bear a scriptural signification. Thus, arose a vast variety of Christian symbols, which served at once to sanctify the articles they adorned and as countersigns for the members of the church. They were the first attempts at establishing a system of Christian art in opposition to that of the pagans — the productions of a conformity of ideas in the part of the community, and not hieroglyphics prescribed by a priesthood.



To the earliest of these symbols belong two simple graphic signs which indeed can scarcely be said to possess a pictorial character: these are the Cross and the Monogram of the name of Christ. The cross had been used since the earliest times as the sign of redemption, and the monogram was formed from the two first letters of the Greek name of Christ (X and P) united together, generally in this form: . The X is in itself suggestive of the form of the cross; but to render this more apparent as also for the purpose of simplifying the sign; the monogram was occasionally formed thus: . In other cases it appears in these forms:  and . The mystic Alpha and Omega of the Apocalypse are also frequently added to the monogram: $\text{A} \text{ } \text{X} \text{ } \Omega$.

Among the symbols of a really pictorial character, the following are the most important:

The *Lamb*, emblematic not only of Christ who is mentioned under this figure in several parts of the new Testament, in reference to his sacrifice for the sins of men; but also of his disciples, whom he frequently speaks of as his flock. — The *Vine*, from the expression of Christ: "I am the vine and ye are the branches." — The *Fish*, an universal emblem of the disciples of Christ as also of himself. It was probably adopted in the first instance from the heathen, by whom it represented the element of water, but was understood by the Christians to indicate baptism or the water of life. It was also applied to the words of Christ, who had promised to make his disciples "Fishers of men"; but its most important meaning arose from a quaint fancy that in the Greek word ΙΧΘΥΣ (Fish), were to be discovered the initial letters of the name of Christ, and of the words indicating his divine mission: $\text{Ιησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτὴρ}$ (Jesus Christ Son of God Saviour). — The *Ship*, indicative of the church, which was compared to the Ark of Noah. — The *Anchor*, closely associated with the last mentioned symbol, sometimes represented with a dolphin wound round it or accompanied by two fishes; the emblem of constancy, belief and hope. — The *Dove*, occasionally bearing an Olive branch, the symbol of Christian meekness and love, also (in accordance with the Revelations of St. John) of the Holy Ghost. To these may be added the *Palm*, the emblem of victory, as by the heathen; but which was understood in a Christian sense to mean the victory over death; the sheaf of corn with clusters of grapes, emblematic of the Lords supper, as also many symbols from the old testament; but the favorite emblem was the *Cross*, united with one or more of the above mentioned signs; standing on a rock with the dove hovering over it, or forming the centre of a garland of flowers.

But the customs of antiquity demanded decorations of a higher artistic character than mere symbols; and not all the converts to Christianity were of so low a station or possessed of such fervent zeal, as could render the arts either indifferent or hateful to them; nor did a conversion to Christianity render it necessary for the convert to abandon the conveniences or even luxuries of civilised life. The way once opened by the use of pictorial symbols, to the practice of art in a manner different from that of the heathen, there remained little to prevent the Christian artist from attempting subjects of a higher and more comprehensive nature, provided he carefully confined himself to the prescribed path.

The hatred of the arts as practised by the pagans, was naturally in exact proportion to the fierceness of the struggle between the old and new religions; but as the persecutions of the Christians diminished in frequency and violence, they must have discovered that the subject was capable of being viewed in another light from that in which they had hitherto contemplated it. By the general extension of the forms of Grecian art throughout the Roman world, the representations of the mythological fables had lost much of the meaning originally attached to them; and as the belief in the ancient religion became more and more shaken, these representations came to be regarded as being purely of an emblematic character. The reliefs which are found on the sarcophagi of the second and third centuries of the Christian era and which frequently represent the fables of Meleager, of Niobe, or of Cupid and Psyche, were no longer intended to recall to the mind of the spectator the poetical existence of these personages; but were used merely as the means of expressing the abstract ideas of destruction, of death, or of the hopes of a future existence. The mythological form of the representation being simply an aid to the expression of the thought.

When the bonds between art and paganism had become thus loosened, it is evident that the former had lost a great portion of the character which the Christians looked upon as dangerous. They could now go beyond the representation of mere symbols, and although they did not yet venture to portray saints or scriptural personages, they had no hesitation in employing emblematical figures, of a similar character to those found on the sarcophagi of the heathen, and the parables of scripture and others attributed to the fathers of the church, afforded ample materials for this purpose.

Above all it became necessary to find such a symbolical representation of the Redeemer and his divine mission, as should appeal more directly to the mind of the spectator than the artless sign of the cross and monogram, or the less distinct though more artistic emblems of the Lamb, the Vine or the Fish. The recollection of the words of Christ soon decided the choice of the subject; he had himself said: "I am the good shepherd," and had related to his disciples the parable of the shepherd who went into the wilderness to seek the lost sheep, and when he had found it, laid it on his shoulders rejoicing; and that the good shepherd giveth his life for his sheep. Christ was therefore depicted as the *good shepherd*; and numerous

representations of him in this character, belonging to the earliest period of Christian art, are still in existence. Sometimes he is represented in the midst of his flock, either alone or with assistants; at others mourning over the lost sheep, or bearing the regained one in triumph on his shoulders. This last subject seems to have been the most favorite, and was the usual ornament of the sacramental vessels as early as the age of Tertullian. The figure of Christ is generally represented as that of a youth, but sometimes as a bearded man, the costume is a simple tunic, to which is occasionally added the short mantle worn by shepherds. A graceful and pastoral vein of thought pervades these productions, which are well calculated to awaken serious but not gloomy contemplations, and in the various representations of a pastoral life, Christian art acquired a class of subjects well calculated to supersede the bacchinalian scenes so common with the ancients. In a similar manner, the symbol of the Vine led to scenes of the vintage, in which the actors, mere naked children or genii, which have been discovered both on sarcophagi and in the catacombs. The corresponding subject to the good shepherd, viz. Christ in the character of a fisherman, is also sometimes met with, and he is even represented though not frequently, as a judge of the combats in the arena (Agonothet).

One of the most singular representations of Christ adopted by the early Christian painters is that of Orpheus. The introduction of one of the personages of the hated mythology of the heathen into the circle of Christian art, is to be attributed partly to the high esteem in which the purer doctrines of Orpheus were held by the early fathers of the church, and partly to the analogy discovered between the Myth of Orpheus and the history of Christ. And although this daring symbol soon ceased to be repeated as Christianity progressed, others also derived from the heathen, continued in use till late in the middle ages. These were for the most part representations of nature: thus, a river was represented by a river god, a city by a female wearing a mural crown, night by a female with a starry veil, and many others of a similar character. Other heathen figures, as the representation of naked children or genii, which were used by the ancients merely as decorations, were also retained at least till the fifth century. Representations of Cupid and Psyche are also found on Christian sarcophagi, probably as symbols of eternal love.

The fear of directly representing any of the scenes in the life of the Saviour, led to the adoption of the characters and incidents of the Old Testament, which however were understood to indicate corresponding characters and incidents in the Gospel. Thus the sacrifice of Isaac, was the type of the great sacrifice of Christ. The elevation of the brazen serpent, of the crucifixion; Daniel in the lion's den, of the burial and resurrection; of which however the most favorite type was Jonas and the whale. From this form of allegory only one step remained to treating the subjects in an historical manner, and we accordingly find works which are probably not of a later date than the time of Constantine the great, in which the Redeemer is represented in the act of performing miracles and the other more important acts

of his divine mission. In these early works, the ideal figure of Christ is invariably youthful and almost boyish in appearance, and has a certain similitude to the antique representations of genii. The portraitlike representations of Christ are of a somewhat later date; but still owe their origin to the IV century, and in these pictures we have the type or generic character which has ever since been adhered to in paintings of the Redeemer.

The earliest representation of Christ noticed in history, is that in the oratory of the Emperor Alexander Severus (about 230), in which the statue of Christ was placed beside those of Apollonius of Tyana, of Abraham and of Orpheus; all of which were of course merely ideal figures. Eusebius bishop of Caesarea refused on religious grounds to procure a picture of Christ for the sister of Constantine, and a century later St. Augustin declared that nothing was known of the personal appearance of the Redeemer. The traditional type above alluded to, probably owes its origin to the famous letter of Lentulus to the Roman Senate, which is supposed to have been fabricated in the third century. This document describes Christ as "a man of tall stature and majestic countenance, which those who see him may both love and fear; his hair is of the colour of wine (probably a deep brown), smooth and lustreless to the ears, but from thence to the shoulders curled and shining; from the shoulders it descends and is parted after the fashion of the Nazarenes. His forehead is open and serene; the countenance without freckles and agreeably tinged with red, his mien noble and engaging, the nose and mouth faultless, the beard full, of the same colour as the hair and parted in the middle, the eyes blue and glancing — He is the most beautiful among the children of men." Very similar is the account of the person of Christ produced in the VIII century by John of Damascus, as he asserts, from the statements of ancient writers. According to him Jesus was of "stately stature, with eye-brows joining in the centre, handsome eyes, regular nose, curly hair, black beard, and yellowish white complexion similar to that of his mother (great stress is laid on this circumstance), long fingers," etc. etc. Later descriptions are of a more elaborate character, and apparently follow in certain peculiarities of countenance, the pictures of a later date.

The most ancient Christian paintings at present in existence are those discovered during the XVI and XVII centuries in the catacombs of Rome. These excavations, were employed at an early date as burial places for slaves and the poorer classes of the Roman population, and being for this and other reasons avoided and forgotten, served the Christians during the times of persecution as places where they could perform their worship unmolested, or conceal themselves from the rancour of their enemies, and above all as burial places for their dead. On their first discovery, the walls and ceilings of the different apartments were found covered with numerous paintings, which however have been since for the most part destroyed, partly by the effects of the atmosphere and partly by the smoke of the torches used by the visitors. The most important of these paintings were found in the

cemetery of St. Calixtus, beneath the church of San Sebastiano, and others of less merit in those of S. Saturnius, S. Prescilla, S. Ponziano, etc. etc.

The more ancient of these paintings, as well as can be judged from the remains which still exist and the engravings which have appeared of them, are little inferior to those of the best days of the Roman empire, and exhibit a peculiarly solemn and noble style in the designs and composition, even when the technical execution is rude and faulty, and through the enthusiasm inspired by a new religion, the spirit of ancient art seems for a moment to have been arrested in its decline for the purpose of decorating in a worthy manner the graves of the martyrs. The ceilings are more richly ornamented than even the walls and niches, and the pictures are divided by light Arabesques, which notwithstanding the roughness of their execution present a marked similarity to those discovered at Pompeii. The ceiling of the fourth apartment in the catacomb of St. Calixtus, is remarkable for the oldest portrait of Christ that has descended to us. It is a half-length figure of colossal size, enclosed in a medallion, and surrounded by Arabesques containing representations of doves; the form is naked with the exception of a piece of drapery thrown over the left shoulder, the face a long oval with a straight nose; the expression mild and grave; the long hair, parted on the smooth and lofty forehead, falls in two masses on either shoulder; the beard is not thick, but short and divided, and the general appearance is that of a man between thirty and forty years of age. Another portrait of Christ was discovered in the cemetery of San Ponziano which is extremely similar in its general character to that above described, it differs however in being clothed, and from this circumstance and some peculiarities in the execution, is believed to be of a later date. Both agree with the letter of Lentulus, if not closely at least generally; and the description and pictures together, seem to prove that even at this early period, the representation of Christ's person was not left to the caprice of the painter; but prescribed and fixed by tradition, at least in its principal characteristics.

We have thus seen that art in spite of the horror and dislike with which it was regarded by the early Christians, succeeded in a comparatively short space of time in reconciling itself to Christianity; and that from the use of mere signs and monograms, the professors of the new faith, had arrived as early as the fourth century at a state of opinion which tolerated not only the representation of scenes from the old and new testaments, but also of the person of the Redeemer. It is true that in the time of Constantine, to which the pictures discovered in the catacombs are for the most part referred, the arts had been for some centuries in a declining state; the laws of form and proportion established by the Greeks had fallen into disuse, and in the reliefs discovered on the sarcophagi, the heads and extremities are frequently too large, while in the paintings the proportions are on the contrary, too long. In both, the motive and positions are conventional, the anatomy faulty, and the folds of the drapery though sometimes gracefully imagined, exhibit growing feebleness in the execution. It is to be observed however, that of the colossal works

of which Eusebius and Anastasius relate such marvels, nothing of any consequence has descended to us, and we may fairly conclude that the works in the catacombs are by no means the productions of the best artists:

With the acknowledgement of Christianity as the religion of the state, painting became more extensively employed than at any previous time. The walls, altarniches and cupolas of the splendid Basilicas and Baptisteries which now rapidly arose, were covered with pictures, in which not contented with representing scenes from the old and new testaments, the wide circle of the history and legends of the saints was ransacked for incidents either real or imaginary, which might afford fit subjects for the pencil. Circumstantial descriptions, arranged in an ornamental manner, explained the meaning of the pictures, and perhaps in the smaller churches, served in some degree as substitutes for them. *

In a technical point of view, the paintings at this time and for several centuries later, were executed either in Encaustic, in Fresco, or in Tempera. The first of these methods, seems to have been much practiced both by the Greek and Byzantine artists, but to have become a lost art during the dark ages, till it was re-discovered in the present century by Professor Fernbach of Munich. The exact means employed by the ancients has been the cause of much dispute among the learned; but it seems to be agreed that the colours were mixed with wax, which was rendered fluid either by means of heat or by dissolving it in essential oils; perhaps both methods were employed in the course of the process. Fresco painting, as our readers are probably aware, consists in applying water colours to a ground of wet plaster, by which they are absorbed to a considerable depth; when properly executed, this is perhaps the most durable method of painting known, at least in a dry climate. The last process called by the Italians *a colla* or *a tempera*, by the French *en détrempe*, and by the English *distemper*; consisted in mixing the colours in water thickened with some glutinous substance, as the whites and yolks of eggs, the juice of the young shoots of the fig-tree, gums, or animal glue. The paintings executed in this manner seem to have been protected from the effects of the atmosphere by a kind of varnish, the principal ingredient in which was wax: and in this manner (or in encaustic) all portable pictures were executed previous to the discovery of oil-painting in the fifteenth century. **

In the latter end of the fourth and beginning of the fifth centuries, the practice of working in Mosaic seems to have superseded in a great degree all the above mentioned processes, and it is to this circumstance we are indebted for the preservation even at this late period, of a considerable number of early Christian designs. This art, which consists in producing pictures by means of placing together small pieces of coloured stone, glass or other materials, was an invention of the Greeks

* This account of early Christian art, is taken with some alterations from Rugler's *Handbuch der Geschichte der Malerei*, Berlin 1847.

** See Lanzi's *History of Painting in Italy*, by Roscoe; Vol. I. p. 84. Vol. II. p. 10.



during the splendid age of Alexander, and was employed in the first (according to the common statement), to imitate fragments of floor as *orthostates*, which had apparently fallen on the pavement. From this beginning, the art rapidly developed itself and was employed not only for ornamental purposes; but for historical compositions, and having reached its highest technical perfection in the time of the early Roman emperors, seems to have been employed not only for its original purpose, but for the decoration of walls and ceilings. It is singular however that not a single fragment of historical compositions executed in this manner have descended to us, the few remaining being of a purely ornamental character.

This is also the case with the oldest Christian mosaics at present existing, viz. those in the church of *S. Costanza* at Rome, which were executed during the fourth century, and consist of representations of genii and vine branches. In the course of the Vth and VIth centuries however, a vast number of historical and religious subjects were executed in mosaic, of which numerous examples still remain in the churches of Rome, Ravenna and other cities of Italy. To these pictures we owe the origin of the figure of Christ in the character of chief of the triumphant church, which generally occupied the niche behind the high altar. He is generally depicted of colossal size, either seated on a throne or standing, with the two first fingers of the right hand raised in act of conferring his blessing; and surrounded by figures of saints, including that of the founder of the church to which the picture belongs. To this period also belong the earliest representations of the Virgin, depicted as a colossal figure majestically draped, with one hand on her breast and her eyes raised to heaven; then succeeded her image in the maternal character, seated on a throne with the infant Saviour in her arms, of which the earliest existing example is in the church of *S. Apollinare nuovo*, at Ravenna, erected in the middle of the VIth century by Theoderic the great. It must be borne in mind that from the earliest ages of Christianity, the Holy Virgin has been selected as the type of *Religion* in the abstract sense; and to this her symbolical character, must be referred those representations of later times, in which she is represented as trampling on the Dragon, folding her votaries within the skirts of her robe, or crowned between heaven and earth by the Father and the Son. In the mosaics of *SS. Cosma & Damiano* at Rome, which were executed between 526 and 530, are to be seen representations of St. Peter and St. Paul, which afford the type or general character which has ever since been adhered to in the pictures of these saints. Peter has already the bald head, and Paul the short brown hair and dark beard, which in after-times were improved into forms of the highest dignity and beauty, still retaining the peculiarities of form and character which time and custom had rendered sacred in the eyes of the Christian world.

With regard to artistic merit, these early mosaics, although belonging to a period in which the arts had already been some centuries on the decline, still retain in the attitudes of the figures and the beauty of the draperies, some remains of the perfection to which art had attained in an earlier age; but the deficiency of the artists

in drawing is shown in the want of motion in the figures, and in the later specimens they appear to be no longer aware of the laws by which the human frame is set in motion, or how the figure appears when not absolutely at rest. Another sign of the rapid decline of art is to be found in the increasing age of the figures of the saints, those in the church of SSt. Cosma e Damiano being represented as men in the decline of life, with the exception of Christ, who appears in the prime of manhood. The colossal size of the figures is calculated to produce a feeling of awe in the mind of the spectator, while the heavy and regular folds of the drapery awakes the idea of a nature unaffected by the influence of human passions. The slight degree of motion which the artists have ventured to represent, is well calculated to express the intention of the pictures; but the countenances although in many instances natural and lifelike, are utterly wanting in that expression derived from the circumstances of the moment, which distinguishes the works of the middle ages.

In the seventh century, painting as it existed in Europe, may be divided into two great schools or styles — the Western, of which the central point was Rome, and which amidst great poorness of design and rudeness of execution, retained a certain dignity of expression and solemnity of feeling; and the Eastern or Byzantine school, the principal seat of which was Constantinople, and which was distinguished by a far greater amount of technical skill, by a servile adherence to ancient forms and by the profuse use of gilding, not only on the backgrounds but on the draperies of the figures, as if to compensate by this false splendour for the poor, spiritless and vapid conception of motive and character, which forms its most salient characteristic.

The wars and convulsions which agitated Italy during the Xth and XIth centuries seem to have extinguished the practice of art in every shape, and on the return of more tranquil times, its patrons were compelled to send for designers and workers in mosaic from Constantinople. The few works of art belonging to this period which still remain in Italy are consequently of the Byzantine school, and of these the most important and interesting are the mosaics in the church of St. Mark at Venice, the oldest of which belong to the XIth or perhaps to the Xth century. In point of design, they exhibit a rapid approach to the state of utter decrepitude and worthlessness, to which painting sunk in the course of the XIIIth century. The figures are already mere lifeless effigies, which seem as though they would fall to pieces on the slightest attempt at motion; and of the grand and solemn type which distinguishes the mosaic figures of the Vth and VIth centuries, nothing remains but the meagre and enfeebled outline; while as if symbolical of the premature senility of the Greek theology, Christ himself is represented in the form of a morose looking old man, with gray hair and beard. The mechanical execution of the pictures is

* For a detailed account of these mosaics, so important to the history of art, see Rugier's *Handbook* Vol. I. pp. 222-228.



on the other hand remarkably good, and the pieces of glass of which they are composed, are small in size and admirably put together.

Next to the mosaics, the most interesting specimens of ancient Christian art which have descended to us, are the miniature paintings with which the Bibles, Gospels and other manuscripts were decorated. The subjects of these paintings are naturally of a much more varied character than those of the catacombs or mosaics, and some of the earliest of these productions present specimens of antique art, the beauty of which causes us doubly to regret that so few have escaped the ravages of time and barbarism. Such is the famous history of Joshua in the library of the Vatican, which consists of a roll of parchment thirty feet long, adorned with historical compositions of high merit, which although the writing belongs to the VIIth or VIIIth century, are believed to be copies of works belonging to the best age of ancient Christian art. They have the appearance of bold and free, yet carefully executed sketches in Indian ink, slightly coloured; and differ greatly from the splendidly decorated Byzantine miniatures of a later date. The compositions display a liveliness and beauty in the single figures, and a richness of invention in the general design, which secures them the first place among the historical productions of the early ages of Christianity. The costume and armour are still perfectly antique, and the figure of Joshua is distinguished by a nimbus or glory, as are also the symbolical female figures which represent the captured cities; the whole landscape being pourtrayed in allegory, by means of mountain and river gods, etc. etc. In the battle scenes, the wild tumult of the fight is indicated with great skill, but the artist appears to have paid but little attention to perspective or the relations of the figures to each other. The copyist of a later age is only betrayed by the evident ignorance of anatomy displayed in the joints and extremities, in which respect the celebrated Virgil in the same library, an original work of the IVth or Vth century appears to great advantage, although the compositions are very inferior to those of the Joshua. Of about the same age, but very inferior in point of execution are the miniatures in a copy of the book of Genesis in the imperial library at Vienna. Other works, either originals or copies from the antique belonging to this period, are to be found in various collections, and as in the general decline of art it was far easier to copy old designs than to make new ones, many beautiful figures and compositions of early Christian and antique invention, are found scattered in single manuscripts till late in the middle ages.

The prevalence of war and internal dissensions had extinguished the practice of painting in Italy, but it continued to survive or rather to vegetate in the Eastern empire; the style however became more and more conventional, insipid and incorrect, the forms unnaturally gaunt and meagre, the attitudes stiff and angular, and the extremities long and powerless. The pretension to anatomical knowledge exhibited in these works forms a singular contrast to this complete deviation from nature, and figures in which not a single limb is rightly placed with reference to the others, have still their full number of ribs and a most unnecessary display of

the muscles of the arms. The utter want of knowledge of the human form is attempted to be concealed by representing the figures in a state of perfect rest; but in the rare instances in which the slightest motion is indicated, they appear to stumble on even ground. Often indeed the ground is omitted altogether, and the figures appear suspended on their gold back-grounds in the air, when the painter has not helped them out of this difficulty by a small pedestal or footstool. In many cases the spectator can scarcely believe the figures to be intended for anything but half animated corpses, and an examination of the countenances is calculated to strengthen rather than diminish this impression. The large ill-shaped eyes have a fixed unmeaning stare, and beneath the bald wrinkled forehead a deep fold extending from brow to brow, gives the features an expression of permanent gloom and sullenness: the mouth is small and well formed; but the projecting under lip accords but too well with the morose and ascetic character of the rest of the features. Even the figures of the Virgin, on whose countenance the artists could scarcely venture to exhibit the meagreness and austerity they bestowed on the other saints, partake more or less of the same gloomy character, and she has never been represented so utterly cold and unattractive as at this period.

In a technical point of view, the Byzantine pictures continued to be executed with great care and industry till the beginning of the XIIIth century; but after the conquest of Constantinople by the crusaders in 1204, an event which shook the prosperity of that capital to its foundations, a more rapid and careless mode of execution appears to have prevailed. The backgrounds and glories, and since the XIth century, the high lights on the draperies, consist entirely of gold, which was applied in a very solid manner and without regard to expense; and as if this were not enough, the garments of the saints were covered with the most splendid ornaments representing embroidery, and composed of the same material; it being quite in character with a falling art, to endeavour to atone by the splendour of the materials employed for its incapacity in other respects, and it may readily be imagined that the haggard and morose countenances with the blackish or olive coloured flesh-tints, assumed a doubly gloomy and spectral appearance from this circumstance.

An art which had thus sunk as it were to a mere mechanical trade, seems to have been well calculated for adoption by a rude people, in which little creative talent, but on the other hand considerable technical ability slumbered. The intercourse of the Eastern empire with the Slavonic population of the north, had principally since the IXth century, been followed by the introduction of the religion, civilization and arts of the Greeks into those regions, which accompanied each other the more readily as the Monks were in many instances at once missionaries and painters, while on the other hand (at least with the Russians), it was the splendour of the rites of the Greek church and above all the profuse use of pictures, which principally tended to their conversion. Thus the Bulgarians, the Wallachians, and other Slavonic nations on the lower Danube, adopted with the Byzantine creed the Byzantine style of art, which ascending that river penetrated far into the heart of

Germany. The cloister of the Holy Cross at Donauworth possessed a Greek mosaic representing the Virgin surrounded by saints, and a Byzantine picture or relief was sent from Bohemia in the XIth century, to Bishop Altman of Passau. At this period however the religion and customs of Rome had already obliterated all traces of the earlier Byzantine missions in these districts.*

Of still greater importance was the conversion of the Russians under Wladimir the great, who by the aid of numerous Greek missionaries took the first step towards civilizing his people by the establishment of numerous bishoprics, monasteries and schools, the central point of which was the splendid metropolis of Kiew. The Russians received the new religion with the most superstitious humility, and adopted the Byzantine arts with the mechanical readiness of imitation characteristic of the Slavonic races; but to this day have never added an original idea to either the theology or the painting they derived from Greece: and if in modern times the higher classes have shewn a taste for the arts as practised in Western Europe, this cannot in the slightest degree apply to the great bulk of the nation, in which both belief and art have become a mere impoverished and barbarized tradition, which forbids the slightest approach to either innovation or improvement. Wherever the Greek church prevails, the ancient forms and compositions originating in the Xth century, are believed to be closely and inseparably connected with the subject represented, and the painter is thus cut off from the possibility of giving the reins to his imagination or deviating though but a hair's breadth from the prescribed route. A picture is holy because the original from which it is copied was holy, and this forms the reason that the uneducated Russian procures as many as his means allow, wealthy peasants frequently possessing large collections. It is a charm which can be purchased for money, without which no apartment is complete, and which everyone carries about his person, especially on a journey or in time of war.

As may readily be supposed, the best Russian paintings are those which have been directly copied from Byzantine originals or are the work of Greek artists, for instance, the frescoes in the church of St. Sophia at Kiew, founded in 1037; and which also contains some mosaics, which are seldom to be found in more recent structures. In the course of ages, both the form and colouring have become more rude and barbarous, till at length even the slight signs of life visible in the originals have vanished. In the modern pictures some faint remains of Byzantine colouring are still retained, and contrast singularly with the grizzly and petrified forms of the figures. Both private piety and public law ** combine to enforce the close observance of the ancient taste, which leans continually to the sombre and gloomy; delighting in dark brown flesh-tones, elongated countenances, mummy-like hands

* See Ficorello's *Geschichte der Zeichnenden Kunst in Deutschland*, Vol. I. p. 98. and Nagler's *Handbuch* Vol. I. p. 99.

** In 1551 a public edict was issued, commanding that all pictures of saints should be painted like those of Andreas Rublew, a Monk of the XIVth century.

and motley coloured drapery, which last is frequently superseded by garments of embossed gold or silver. The general effect is positively spectral, the raiment having some pretensions to the character of a relief, while the flesh in consequence of a dogmatical dread of sculpture, remains flat; but this strange style is well suited to the taste of an ignorant and half barbarous people, and accords with its idea of the majesty of God and the saints. This mode of representing religious subjects, is closely connected with the circumstance that the artists are mostly monks and nuns, and that most cloisters are manufacturies of pictures; and as in the Byzantine style of art the most important process consisted of tracing, here, the stencil plate is the implement principally in use.

Before taking leave of the Byzantine style of art, which is important in an historical point of view as having had considerable influence on the early schools both of Germany and Italy, a few words respecting its present condition may not be uninteresting to our readers.

The famous French Archæologist Didron, examined in the year 1839 the condition of painting in Greece, Thessaly and Macedonia, and the results of his labours as far as they affect our present purpose are as follow.

Works in mosaic are now seldom attempted, as this costly style of art is incompatible with the present poverty of the country. Such as are to be seen in various churches and monasteries belong to the ancient Byzantine period, the monastery of Megaspilæon at Patras, alone possessing mosaics of the XVIIth century. The present practice of the art is confined to frescoes and easel pictures, miniatures having been in a great degree superseded by printed books. The immense quantity of frescoes in existence is calculated to astonish a stranger, as the churches although small in comparison with those of Western Europe, are extremely numerous and completely covered with paintings. Thus, the church of St. Mary at Salamis contains not less than 3724 figures, all of which were completed in the year 1735 by a painter named Georgios Markos and his pupils. It is however soon apparent that the subjects in many of the churches are mere repetitions of each other, yet the enormous number is still a subject for astonishment, even after deducting for the slight and hasty manner in which many of them are executed. Didron's amazement increased on his visit to mount Athos, with its 935 churches, chapels and oratories; all of which he found not only covered with frescoes, but he had also an opportunity of admiring the rapid and easy manner in which they are produced; as the monk Joasaph with five assistants painted in his presence, in the space of one hour, a picture of Christ and eleven Apostles of the size of life, and that without cartoons or any mechanical assistance. A pupil laid the cement on the wall, the master sketched the figure, another laid on the colours and finished the outline, a younger assistant gilded the glories, painted the ornaments and wrote the inscriptions, which the master dictated from memory for each figure. It is easily to be conceived that by such a rapid mode of practice a whole church might be easily decorated in a few days; and it only remains to inquire into the cause



of this wonderful facility, which is indeed by no means difficult of explanation. The artists of modern Greece no longer attempt the production of any new designs whatever, the particular manner of representing every subject being prescribed by custom after the example of ancient models. They begin by copying the works of their predecessors, and learn by degrees the whole of the existing figures and compositions, together with the accompanying inscriptions by heart, so that they are at length able like the above mentioned painter Joasaph, to draw any required scene from memory. Any originality in the treatment of the subjects, could only prove a hinderance to the painter and would be neither understood nor appreciated; and indeed the name of an artist in Greece is scarcely ever remembered, even if he should have painted fifty churches; because his personality has nothing to do with his works; he is the mere copyist of designs which are the common property of all. The painters of the "holy mountain", indeed spoke of the present rapidity of execution as a circumstance to be deplored, and regretted the good old times, in which artists — not indeed invented anything new' but executed their copies with more care and minuteness than at present.

We perceive here a fundamental difference in the practice of art in Eastern and Western Europe, during the middle ages. In the latter indeed, artists till the commencement of the XIVth century, confined themselves to certain compositions and motives, and in single figures to particular types or characteristics, which were continually repeated, and it may fairly be assumed that here as in the East, this practice tended to facilitate the execution of the extensive works required for the decoration of the vast churches and cathedrals, and at the same time accounts for the names of so few of the artists descending to posterity. The painter of Western Europe however, not only retained a considerable degree of freedom in the composition of his pictures; but altered and re-arranged the details on each occasion in his own manner. The heads, the attitudes and the draperies, thus became the property of the individual painter, altogether apart from that portion of the picture derived from ancient tradition or prescription.

That the monkish painters of the Byzantine school should have reduced these traditions or prescriptions to writing, in order to fix as far as possible the practice of succeeding ages, will not appear extraordinary after the above account of their method of proceeding. Didron accordingly found in the possession of the monks of Mount Athos, several copies of a "Manuel of Painting", without the assistance of which according to their own confession, they were unable to practice the art. The author or compiler of this work, which probably belongs to the XVth century, was a monk named Dionysios, belonging to the monastery of Furna near Agrapha, assisted by his pupil Cyril of Chios; and the spirit in which the work is written is shewn by its beginning with a description of "how to make tracings." Then follows an account of the preparation of the wall, the qualities of the materials, the grinding the colours, and the mode of applying them. The second part of the work which is of the most importance, contains receipts for composing all kinds

figures and scenes, of many of which there are no examples to be found in the churches of Western Europe, such as: the union of all spirits, the seven Synods, the stairs of Salvation, etc. and whole classes of saints, as: the 72 holy disciples of the apostles, the holy despisers of money, the saints of the pillars, the holy Myrrh bearers, and lastly a number of saints who are classed together under the name of the "holy poets", at the head of whom stands St. John the evangelist. The third part of the work is of little interest, as it merely relates to the present arrangements in Greek churches; we also learn little or nothing concerning the division into various schools, but the author lays great stress upon the paintings of Manuel Panselinos, a monk who flourished during the XIth or XIIth century at Thessalonica; in which city Dionysios learned the art, and in which some good old paintings are still to be seen. The monks of Mount Athos also considered Panselinos as the founder of the modern Byzantine style, although the holy mountain itself has for several centuries been the principal school of Greek art, inasmuch as most painters receive here their artistic education, and an enormous quantity of pictures are exported as an article of commerce to Greece, Turkey and Russia. When it is considered that the traditions of art on Mount Athos, have continued in an unbroken line since the VIth century, we cannot refuse a certain degree of respect to this venerable academy, although it owes its existence to that which has generally proved the ruin of the Western schools, viz. a stubborn persistence in conventional forms.

Singularly enough, the Byzantine style of art is even at the present day well suited to the taste of many Eastern nations whose devotion is in exact proportion to their ignorance; and a gaunt and grizzly Madonna with dark complexion and stiff golden drapery, readily obtains the reputation of working miracles, which is seldom or never the case with the more perfect productions of art. In those parts of Italy which remained longest under the dominion or influence of the Eastern empire, the Byzantine style is still more popular with the lower classes, than that of the native masters; painters of saints in this manner existed in Venice during the last century, and to the present hour, a Byzantine Madonna with an olive-green face and veiled head, is painted on the booth of every lemonade-seller in Naples. We here stand in a circle to which the influence of modern art has not yet extended itself.

CHAPTER II.

State of the Art in Northern Europe during the Middle Ages. Schools of Prague, Nuremberg and Cologne.

The migration of the northern tribes and the founding of German states on the former territories of the Roman empire, produced a completely different state of affairs throughout Europe during the middle ages, to that which had existed up to



the Vth century; and as the Roman population of these states bore a greater or less proportion to that of the intruders, their manners, customs and language assumed a form more closely allied in character to the original Roman or German elements. In the first case, the victorious barbarians became the heirs of the Roman arts and civilization as they then existed; but in the second, it required a long period of time and the aid of foreign influence, to awaken them to a new life. These new states rapidly acquired strength and consistency; but the arts developed themselves but slowly in spite of a large amount of encouragement, great political periods passed away ere they had emancipated themselves from the lingering influence of the antique, and it was not till the XVth century, that an original and independent school of art existed in Germany.

At the present day it becomes a task of no little difficulty to trace in a manner however imperfect, the various steps by which the arts developed themselves in the countries on this side the Alps. This is principally owing to the immense destruction of ancient works which has taken place in the last three centuries, which is to be attributed to the Reformation in England and Germany, and to the Revolution in France; while those which escaped the blind fury of fanatic zeal, have for the most part perished under the contempt which during the reign of the French classical taste, overwhelmed everything which owed its origin to the middle ages. In addition to this, the written tradition which exists with regard to the early Italian masters, and which beginning in the XIIIth century, preserved even during the modern classical period, a degree of respect for the works of ancient art, is altogether wanting with regard to the artists of northern Europe, where painting was almost entirely in the hands of the clergy, and where consequently little was known or thought of the individual, the more so, as these clerical painters had far less claim to any original merit than modern artists, the form and order of their compositions being strictly prescribed by ancient custom or tradition. And even in later times when the art fell more and more into the hands of the laity, the researches of the curious have been productive of little more than the discovery of a few reckonings or receipts for payment, appertaining to works which no longer exist.

Art as practiced in Northern Europe during the early part of the middle ages, must be considered as the direct, though enfeebled and debased descendant of that of Rome; for though the masters of the world had not left the most important of their works in Gaul, Britain or Germany, they had at least introduced the Roman style and modes of execution, and to these the German conquerors had recourse when a demand for art arose among them, which could not fail to be the case as soon as they had adopted the creed and religious culture of their Romish vassals.

The most important of the states which arose upon the ruins of the Western Empire, was the kingdom of the Franks, which under its founder Clodwig extended from the Pyrenees to the frontiers of Westphalia, and consequently included within its boundaries the cities which subsequently became the principal seats of mediæval art. Shortly before the eruption of the barbarians, numerous religious edifices had

been erected and profusely decorated with paintings, in Gaul * and probably in other parts of the empire; and in the convulsions which followed, the arts appear to have suffered less than could have been expected; as numerous records of extensive works executed during the VIth and VIIth centuries are to be found in ancient writings; but as none of these works have descended to us, and as even the subjects represented are for the most part unknown, it would be vain to speculate on the state of the art at this period.

Only from one nation of German origin, and that the most remote, have any works of art descended to the present time, which will enable us to form an idea on the subject: these are the miniatures which adorn the Anglo-Saxon manuscripts. Earlier and more completely separated from the Roman world than the rest of Europe, a peculiar state of civilization seems to have developed itself in the British islands, which after the conversion of the population to Christianity by the emissaries of Pope Gregory, had its seat in numerous churches and monasteries, from which last mentioned establishments doubtlessly issued those numerous manuscripts, of which the copy of the evangelists known as the *Cuthbert-book* in the British museum, and another in the Louvre, are the most remarkable specimens. The first contains the figures, and the second merely the symbols of the evangelists, both of which are executed in a manner which differs alike from the Byzantine and antique styles, in being of a purely decorative character. The figures of both men and animals are distorted into mere ornaments which bear scarcely any resemblance to reality, the countenances are completely lifeless and resemble a mere calligraphic pattern, and the draperies are almost without meaning, the folds being of a different colour from the rest of the garments. The outlines are sharp and neatly executed; but the shadows entirely wanting, and the ornaments which are extremely graceful and fantastic, consist of elegantly knotted and involved bands terminating in dragon's heads; being the first example of the northern taste for enigmatical Arabesques. The first of these manuscripts was executed in the year 650, and the second in 700; and the prevalence of this original style is the more extraordinary as the devout Anglo-Saxons were in constant communication with Rome through the medium of pilgrims.

On the continent the series of existing paintings commences with the reign of Charlemagne, who transplanted the arts as they then existed in Italy to this side of the Alps. Of the gigantic mosaics which are said to have been executed by his order on the walls of the Cathedral and Palace at Aachen (Aix la Chapelle), not a fragment now remains, and the only memorials of the arts of this period which have descended to us are the miniatures executed during the reigns of this prince and his successors. They exhibit in all cases a barbarized antique style, the origin of which is however plainly to be perceived, not only in the subjects, but in the mythical animals, Griffins etc. which occur in the ornaments. The compositions

* See Eméric David's *Histoire de la Peinture*, p. 57 and further.



are for the most part derived from early Christian originals; and occasionally single heads, the gilding on the draperies and the green tone of the shadows on the flesh, betray the influence of the Byzantine manner; the style of colouring is the same as in the later Roman productions, and the general effect often tawdry and bizarre. The drawing of the figures is rude, the extremities clumsy and the heads large; but the chief peculiarity of the style which distinguishes it from both the Byzantine and Anglo-Saxon, lies in the mobility of the single figures and (where the subject permits it) the life-like vivacity of the composition. The figures of animals are generally speaking remarkably true to nature, and the backgrounds consist not of gold, but of stripes of various colours; the parchment being not unfrequently visible. The architectural ornaments which usually occupy one side of the page, often consist of graceful antique designs, and the initial letters of a splendid labyrinth of tastefully involved bands of gold on violet grounds, mingled with lattice-work and the heads of animals — perhaps the highest triumphs which the art of calligraphy can boast.

The most important specimen of this period at present existing, is the copy of the Evangelists known as *les heures de Charlemagne*, at present in the private library of the Louvre, and which was executed at the command of that prince by a painter named Gottschalk. It contains pictures of the Evangelists, of Christ seated on a throne, and of the fountain of life; the figures are stiff and clumsy, yet mobile; and the heads with their strongly marked foreheads, arched eye-brows, and noses narrow above and broad below, extremely characteristic; the octagonal building surrounding the fountain in the last picture, is decorated with figures of birds of various kinds. The text consists of golden letters on a purple ground. A second copy of the Evangelists in the National library at Paris, which formerly belonged to the Abbey of St. Metard at Soissons is of more importance. On the first page is seen a splendid building representing the Church, surrounded by the signs of the evangelists and the lamb with the twenty-four elders; then follows a representation of the spring of life, and the pages are surrounded by fanciful architectural designs in the Corinthian style. In detail, the ornaments contain many antique motives, among others bacchinalian Genii, while the following subjects (Christ on the throne and the four Evangelists) are treated in a similar manner to those of the former manuscript, except that the proportions of the figures are more slender and their movements more exaggerated, probably in order to express the divine inspiration. The third existing manuscript of the time of Charlemagne, is the *Codex aurea* in the municipal library at Trier, a copy of the Evangelists made for Ada the sister of that prince, and which contains figures of the inspired authors. The drapery, especially that of St. Luke is quite in the antique manner, while the execution of the heads corresponds to that of the former specimens; the extremities are large and the fingers and toes curved, the execution is neat and decided, and the colouring more harmonious than is usually the case in Frankish manuscripts. It will readily be conceived that works of this description executed in remote parts

of Germany at this period, are of a still ruder character, and to these belong the curious relic in the Royal library at Munich which contains the famous Wessobrunner prayer, one of the oldest existing German poems, and which was executed in 814 or 815. The text is illustrated by a series of rude pictures representing the discovery of the Holy Cross, which consist of pen and ink outlines slightly coloured, showing however some ideas of form and an indication of dignity in the folds of the draperies.

Under the successors of Charlemagne, manuscripts appear to have increased both in number and splendour of execution, but the accompanying miniatures are inferior as works of art to the earlier specimens. The forms become more clumsy, the naked parts of the figures more rude in execution and the draperies capriciously full and fluttering, the reverse of the extreme which prevailed in the Byzantine works of the same period. The gilding on the draperies now ceases and its use is in all cases more sparing, while at Constantinople it was continually on the increase. Altogether it would seem that the seeds of art sown with such care by Charlemagne found no congenial soil, and nearly two centuries elapse before the slightest signs of improvement become visible. A considerable number of illuminated manuscripts of the IXth century, are to be found in the various private and public collections throughout Europe, in many of which the form and motive of the compositions are closely allied to those of the time of Charlemagne, others shew the influence both of the Anglo-Saxon and Byzantine styles, and ancient works seem to have been continually copied and imitated.

The art of painting on walls either in fresco or distemper, appears also to have flourished to a most extraordinary degree during the IXth and Xth centuries in central and western Europe. In Kugler's Hand-book is to be found a long list of works executed during this period in Germany, which sufficiently proves that as far as number is concerned, the period from the time of Charlemagne to the XIth century, was at least as fruitful in artistic productions as any that succeeded it: but as these works are no longer in existence we have not thought it necessary to transcribe it, as their general character doubtlessly differed but little from that of the miniatures. It must however be observed that the system of religious symbols, the origin of which we described in the last chapter, had now completely developed itself; parallels were not only discovered between every event in the old and new testaments; but a fanciful means of comparison by means of numbers was invented, by which parallels could be found between objects or events of the most opposite character. Thus: the ten plagues of Egypt, were compared to the ten persecutions of the church; the seven pillars of the house of Wisdom with the seven gifts of the Holy Ghost; the six days of the Creation with the six ages of the world, etc. etc. It will readily be perceived that this fantastic mode of symbolizing must have afforded inexhaustible materials for the painter, and many of the comparisons were no doubt as highly ingenious and poetical, as others were forced and unsatisfactory. We subjoin a specimen of these parallelisms from Glaber Rudolphus, a French writer



of about the year 1030, (quoted by Kugler), to show the strange and confused train of thought on which many of the religious subjects of this period must have been founded:

Evangelists:	John	Luke	Mark	Mathew
Elements:	Ether (Fire)	Air	Water	Earth
Cardinal Virtues:	Prudence:	Fortitude	Temperance	Justice
Senses:	Sight and Heaving	Smell	Taste	Feeling
Rivers of Paradise:	Phison	Tigris	Geon	Euphrat
Ages of the World:	From Adam to the Flood.	From the Flood to the Patriarchs.	From Moses to Christ.	From Christ to the end of Time.

Although these comparisons are evidently of a forced and arbitrary character, it may easily be believed that the devout of that period may have perceived something extremely solemn and impressive in this mysticism; and its combination with the representation of events easily understood, for instance those of the new testament, was well calculated to produce a feeling of awe and reverence in an ignorant and half barbarous people, to whom the pictures in the churches were a substitute for any more distinct information on the subject of religion. The simple spectator must probably have felt that the art which could create such things was something higher and apart from the rest of the world around him; and indeed the style (as far as we have the means of judging) must have been well adapted to produce an effect of this description. The figures stood alone and without accessories, elevated above surrounding objects upon blue or golden backgrounds, were often of colossal size, and doubtless sometimes retained in the ideal simplicity of the execution many of the charms of classical antiquity. These elements in the hands of men of genius may occasionally have led to the production of works of a truly sublime character, and the total loss of the paintings of this period is the more to be regretted as it is possible that in works of greater magnitude a more correct and natural style may have prevailed than in the miniatures.

The marriage of Otto II. with the Greek princess Theophans in 972, (during the life-time of Otto the great), was not without influence on the state of art in western Europe. The writers of the time indeed merely relate that Theophans came from Constantinople to Germany with numerous followers and much treasure, without mention of artists or works of art; but that manuscripts and works in gold and ivory, would form part of the presents brought by the highly accomplished imperial princess, may be assumed with tolerable certainty. But a more important circumstance is that from the time of Otto the great, the intercourse between the countries in which the Byzantine style prevailed and the rest of Europe became more constant. He had conquered Italy where the Byzantine manner predominated, his wife Adelaide was an Italian, and he had resumed the long interrupted intercourse with the court of Constantinople. It is therefore not surprising to find Grecian articles

of luxury mentioned as being in the hands of German possessors, or Greek artists as practising in Germany.

Accordingly, the manuscripts of the XIth century, exhibit very distinctly the influence of the Byzantine manner. They are distinguished from the works of the Carolingian period by a peculiarity of style which renders them on the one hand more repulsive, and on the other of more importance; the latter in spite of the rudeness of execution, still exhibit some ideas of the general laws of form in the human frame, and some feeling for dignity in the arrangement of the drapery, not a trace of which remains in the specimens at present under consideration. The forms are pinched and crippled in the most miserable manner, and a degree of caprice is to be observed in the arrangement, and a timidity in the developement of the figures, which is in the highest degree startling. In the colouring, the softness of the earlier specimens has given way to a hard and dry manner, which continues to prevail from this time in the miniatures; but they at the same time display a degree of neatness in the execution, and an amount of care in the finish, which affords a striking contrast to the uncertainty of hand shewn by the earlier artists. Still more surprising than the elegance of execution, is the peculiar and brilliant play of colours, which is shewn especially in the backgrounds of these miniatures, in which stripes of the most delicate and brilliant tints are arranged in a manner which produces a peculiarly pleasing effect upon the eye. The most important specimens of this curious style are to be found in the Royal library at Munich.

At the same period in which traces of the Byzantine influence are to be discovered in the works of German artists, viz. in the first half of the XIth century, are to be discovered the first traces of a new style of art, which continued to prevail till the beginning of the XIIIth century, and which many writers on art have confounded with the preceding under the name of Byzantine, but which Kugler with more correctness distinguishes as the *Romanesque*, a word which applies equally to the painting and architecture of the XIth and XIIth centuries. In the works of this period the strange and barbarous caprice observable in earlier times is no longer perceptible, on the contrary the drawing appears to follow strictly a certain typical law, and shews a striving to grasp at form in a stricter and more distinct manner, and to represent it as far as possible according to the rules of symmetry. A comprehension of the organic structure of the human frame is indeed still wanting, as this belongs to a period in which the art had arrived at a greater state of developement; but the love for symmetry is shewn in the strongest manner in the treatment of animals and plants, which last are represented as a kind of Arabesques, indeed when the nature of the composition permits it, the whole of the objects represented are involved in each other in the manner of an Arabesque, so that every part of the design may be as it were balanced by a corresponding object. The art at this period was essentially founded on architectural principles, and pictures were evidently regarded as mere ornaments, whether employed on a large scale for the

decoration of walls, or on a smaller for the embellishment of manuscripts. We perceive in this as it were the first independant pulsations of art, which as in all cases during the first steps of its developement exhibits itself through a strict attention to regularity, which though productive of formality and contrary to the rules of nature, tends to set bounds to the exuberant fantasy which would else run into the formless and grotesque.

In the latter half of the XIIth century, a marked improvement becomes visible in the art, which however in consequence of the few remains of mural paintings existing at the present time, is principally to be traced in the miniatures. After a long period of scarcely perceptible progress, the language, poetry and arts of the middle ages, attained in the course of a comparatively short time their highest point of developement. The eyes of the artist were now opened to the manifold objects of interest in the world around him, and he endeavoured as far as the defective state of his art permitted, to represent the various peculiarities of society as it then existed, and painting no longer continued exclusively to the service of the church, now attained a greater degree of developement and a greater variety of expression. The human form now ceases to be treated as an architectural ornament and at least the attempt to represent it according to the laws of nature becomes for the first time visible, the closely folded drapery begins to accommodate itself to the form of the figure and to follow it in its movements, and examples of great beauty, grace and ideal dignity are not wanting. In the last respect the artist is for the most part indebted to the traditions of early Christian art, and we occasionally meet with direct reproductions of the figures of antiquity. The most glaring fault is a tendency to exaggeration in the attitudes and movements of the figures, occasioned by the determination of the artist to express his intention at all hazards; while with an enviable simplicity, sacred and profane, biblical and legendary subjects are depicted in the costume of the time. The representations of animals where they are intended to be true to nature, are given with a fidelity and spirit, which betrays the love of the chase prevailing at this period; and subjects of an ornamental character, for instance the initials, display great richness and fertility of fancy. The backgrounds are for the most part composed of remarkably rich and durable gilding.

Moveable paintings of the Romanesque style are extremely rare, principally in consequence of the altar-pieces at this period being composed not of pictures but of works in relief, the larger of which were frequently embossed in gold or silver; while the smaller, principally intended for the purposes of private devotion, were generally carved in ivory. The wooden doors which inclosed these costly ornaments seem indeed to have been frequently adorned with paintings; but as most of these works have been destroyed for the sake of the materials, the doors have also been involved in their destruction. Kugler mentions a pair of these doors belonging to the XIIIth century, still existing in the cathedral at Worms, the paintings on which represent figures of saints in a simple and dignified style, on a damasked gold ground; and a small picture in the library at Münster, representing Christ

on a rainbow and surrounded by four saints, as the only moveable paintings of this period of which he had any knowledge.

To this period, viz. to the XIIth century, belong also the oldest specimens of painting on glass which have descended to us. The origin of this art is lost in obscurity, as it is now impossible to discover how long coloured glass disposed in patterns of a more or less ornamental character may have been used before it occurred to the artists to attempt the representation of figures or compositions by this means. The use of coloured glass is probably as old as the time of the Romans, and we learn from Anastasius, that under Pope Leo III. (about 800) the church of the Lateran received windows of this material: but the oldest notice supposed to refer to painted windows, properly so called, is a letter from Gozpert the abbot of the monastery of Tegernsee (983—1001) to a certain Count Arnold, thanking him for supplying the windows of the church with panes of painted glass, (*discolorum pieturarum vitra*). This strictly speaking only means that the panes were coloured without proving that anything of a pictorial character was attempted; but it appears that this same Abbot Gozpert stimulated probably by the present of Count Arnold, established a manufactory of glass at Tegernsee, at which orders from distant places were executed; and as little doubt can be entertained that glass of different colours was produced here, the step to producing a more or less perfect mosaic of this material was no longer difficult. As in the other branches of painting little attempt was made to express the gradations of colour or the varieties of light and shade, the mere representation of the outline and colours was held to be sufficient in this case; in the first specimens the pieces of glass were probably very small and the leaden framework clumsy, but a considerable improvement must have taken place in the course of the XIth century. This is to be inferred from the grand series of historical paintings on glass with which Abbot Suger caused the newly erected church of St. Denis to be decorated, in the middle of the XIIth century; an undertaking which implies the existence of long previous practice. They consisted of subjects from the old testament with symbolical reference to those of the new, and in the few remaining fragments, the drawing is clumsy and defective, and resembles in style that of the famous tapestry of Bayeux; * the ornaments on the other hand display a considerable amount of talent. Other windows of this church representing the deeds of the Crusaders are supposed to have also been executed under Abbot Suger, and may readily be believed to have surpassed all previous works of the same kind. There are also four windows of nearly the same age in the cathedral of Bourges. The most remarkable remaining German works in the Romanesque style, are the windows in the Cathedral at Augsburg which occupy the south side of the choir and contain figures of saints; but the

* This curious specimen of ancient art which is to be seen in the Museum at Bayeux, consists of a roll about 200 feet long by 19 inches in width, on which the whole history of the conquest of England by the Normans is represented in needlework. It is attributed by some to the Conqueror, by others to the Empress Matilda, the daughter of Henry I.

art did not attain a high degree of excellence till the succeeding century, when through the introduction of the pointed style of architecture, broad and lofty windows became general in the churches, and afforded more ample opportunities for its exercise.

We may here mention the works of two writers on art belonging to the middle ages, both of whom mention the use of oil in painting, although the earlier of the two is supposed to have lived five or six hundred years before the supposed discovery of its use by the Flemish painter Van Eyke. These are Heraclius and Theophilus Presbyter. The receipt-book of the first: "*Liber de coloribus et artibus Romanum*," is according to Kugler, a production of the VIIIth or IXth century, and contains partly in prose and partly in verse, technical prescriptions which may perhaps have been in use during the later period of Roman art, mixed with receipts of a superstitious and magical character which betray the influence of a darker age. The work of the second: *Diversarum artium schedula*, which according to the same authority is to be attributed to the end of the XIIth or beginning of the XIIIth century, consists of receipts regarding chasing, sculpture and painting, including a particular account of the preparation and use of oil-colours. It however adds that the process is tedious in consequence of its being necessary to dry them in the sun, and that he who would paint quickly must content himself with the juice of the cherry or plum tree, or the whites of eggs.

In the XIIIth century a new style of art arose in northern Europe, which is generally known as the Gothic; but which recent writers on art have denominated the German manner, and which disputes with the schools of Italy the honour of first lending to Religion the aid of Art. During this period the rigid, stern and earnest character of the earlier compositions, gives place to a softer and more elegant mode of treatment; the figures forsake their motionless postures or stiff and angular attitudes, and assume a more graceful and engaging mien; the draperies become comparatively soft and flowing, and fall in longer and easier lines and masses; and the countenances are now animated by a pleasing expression of sentiment, which although not always free from mannerism, generally exhibits itself in a simple and natural manner. It is the first developement of an individual feeling on the part of the artist, who here for the first time emancipates himself from the clogs and fetters of tradition, on the same principle which formed the foundation of Italian art in the succeeding century. The cause of the earlier appearance of this element in the countries on this side the Alps, is to be sought in the general progress of civilization apparent in France, England and Germany at the beginning of the XIIIth century, and which is marked not only by the appearance of an independent and popular vein of poetry, but by the developement of the pointed or so-called Gothic style of architecture. The direction taken by painting was in accordance with, or more correctly speaking, was influenced by, and in some degree dependant on that of architecture; for it must be observed that the paintings of this period, at least till the latter end of the XIVth century, were considered as little

more than architectural decorations. The church which had now reached the highest period of its power, displayed its wealth and influence in the erection of enormous cathedrals, in which sculpture and painting might indeed display all their splendours; but in which their relation to architecture was decidedly one of inferiority, their office being to contribute to a general effect, rather than to produce one of separate and independent character.

In the early part of the XIIIth century, the peculiarities of the new style of painting were carried to an extent which bordered in many instances on caricature; but this tendency to exaggeration moderated itself as the style became more developed, and it would seem that at the same time the art became transferred in a great degree from the hands of priests to those of laymen, although it still continued to be practised to a great extent in religious houses. During the latter half of the XIVth and the commencement of the XVth centuries, the Gothic or German style of art reached its highest point of excellence, and it is in this period we find the first instances of those groups of painters, which from residing in the same neighbourhood and practising in a peculiar manner, are distinguished by the name of Schools. The oldest of these is the School of Prague, consisting of artists both native and foreign, who were summoned to that city during the reign of the splendour loving emperor Charles IV. (1346—78). The names of only three of these painters have descended to us, viz. Theoderic at Prague (flourished 1348—75.) Nicholas Wurmser of Strasburg (resided in Prague 1357—60.) and Kuntze: and judging by the few remains that have escaped the ravages of time and the reformation, their works were far inferior in excellence to those of the later schools of Nuremberg and Cologne. A perception of the noble and beautiful in form seems to be altogether wanting, and a clumsiness and heaviness in the proportions is more apparent than in most pictures of this period.

At Nuremberg in the middle of the XIVth century, sculpture had attained a high and peculiar degree of excellence under Sebald Schonhofer, which could not fail to produce an influence on painting. The figures of the "*schönen Brunnen*" (beautiful fountain), which are still to be seen in the market place of that city, attest the high sense of the beautiful, the knowledge of the figure, and the great power of expression, possessed by this artist; and it is worthy of remark that these sculptures have a striking similarity to one of the oldest and best altar-pieces of this style, and that a manner allied to sculpture prevails in all the works of the Nuremberg school. Not only are the outlines stronger than in those of Prague and Cologne; but the forms are more palpable and distinct, every part being as it were strongly modelled, the colour of the draperies is deeper, and in every other respect they are equal if not superior to those of the Bohemian artists. The proportions of the figures are more slender and graceful, the heads show a striving after ideal beauty, and possess an expression of piety and quiet loveliness, which at least in the opinion of the German critics, renders them even superior to the works of the followers of Giotto, who stood at that time at the head of Italian art.



The latest and most brilliant of the German schools is that of Cologne, the most flourishing period of which, between the years 1380, and 1430, has been called the golden age of German art. The peculiarity of its style consists according to Kugler, in the holy, paradisiacal repose of its saints and martyrs; in the expression of child-like innocence and purity, rather than that of individual character. A tone of simple, infantine grace and beauty, pervades the works of these old German masters, which has seldom been equalled — perhaps never surpassed, by the most illustrious of their successors: and though their representations of history or ordinary life are not always free from the wild, the grotesque and the vulgar; these are seldom or never permitted to intrude on the sacred circle which formed the peculiar scene of their higher efforts and aspirations. In a technical point of view, these ancient pictures exhibit a softness and brilliancy of colouring and a delicacy of handling, which is not to be found elsewhere before the invention of oil-painting; but with this there is often an uncertainty in the form and an indistinctness in the outline, which contrasts strongly with the decided drawing displayed in the works of the Nuremberg school.

The names of the artists by whom the numerous pictures of this period still existing were executed, may be said to be altogether unknown; for although the researches of the German archeologists have succeeded in drawing from obscurity the names of a great number of painters formerly residing at Cologne, it has been found impossible to associate them with any degree of certainty, with any of the paintings at present in existence. The school of Cologne appears to have developed itself with considerable rapidity from the elements described in the preceding pages, and it is probable that this sudden progress is to be attributed here as elsewhere, to the influence of some master mind, which overcame the obstacles which had hitherto impeded the advance of art, and pointed out to others the path to excellence. All that is known with certainty on the subject is derived from the Limburg Chronicle of the year 1380, wherein it is said: "In that time, there was a painter at Cologne, called Wilhelm, to whom there was not the like in his art; he made pictures of men which almost appeared to be alive." On this slight ground, a series of the best works of this period, as well as numerous others of inferior quality, have been assigned to "Meister Wilhelm", a circumstance the less extraordinary, as in these early paintings the type or character of the school, predominates greatly over that of the individual master. One of the best pictures attributed to this artist, is that of St. Veronica, in the Pinakothek at Munich (No. 13). The head of the saint possesses in a high degree the character of pious simplicity and purity, peculiar to this school; and the countenance of the Redeemer on the handkerchief, which she holds extended before her, is not without a certain grandeur of form, though not remarkable for expression. In the lower part of the picture are six remarkably elegant figures of angels, who read and sing together; it is painted with great care and attention to finish, on a gold ground, and is less hard and dry in manner than many works of a later date. In the same gallery are four

other pictures attributed to the same master; they partake in a greater or less degree, of the same characteristics, and are in a wonderful state of preservation considering the period at which they were painted.

That the works of Wilhelm produced a new era in German art, is shown by the numerous pictures still to be seen in the churches and collections of Cologne, as also in various continental galleries; and which partake so closely of the same style, that the opinion of critics is frequently divided as to whether they are to be attributed to his hand or to those of his pupils and followers. At the beginning of the XVth century, a new developement becomes apparent in the productions of this school, which attained in the works of "Meister Stephan", an artist who is believed to have been an immediate pupil of Meister Wilhelm, its highest pitch of excellence. The circumstances attending the life of this master are as completely unknown as those of his predecessor, and had not Albrecht Dürer inserted in the journal of his travels, the payment of "Two silver pence for having the *Tafel* (picture) of Meister Stephan opened," the very name of this great artist would have been lost to the present age. This "*Tafel*", is believed with sufficient probability, to be the picture now known as the "Dom-bild," which since 1810 has formed the altar-piece of the chapel of St. Agnes, in the cathedral of Cologne; and which in the opinion of competent judges is the finest example of ancient art executed on this side the Alps.

The circumstances under which the commission for this picture was given, are as follow: the magistrates of Cologne having expelled the Jews from the city in 1425, caused in the following year a chapel to be erected on the site of the synagogue, which was provided with an altar, in order, in the words of an ancient record: "That instead of the dishonour and reviling, which had once been shown on this spot towards God the Lord and his tender mother Maria, all honour and devotion should now be shown them." The office of the painter was therefore to represent the queen of heaven in her highest glory, attended by the patron saints of the city; and that in the most worthy manner which the resources of his art could effect. The work, like many other altar-pieces of this period, consists of a central picture with two wings or side pieces, which close over it in the form of doors; on the outside of which is a painting of the annunciation. The inner picture represents the adoration of the Magi, according to the legends of the catholic church: the Virgin is seated on a throne and attired in a robe of a dark blue colour, lined with ermine; at her side kneel the two elder kings, while the younger with the attendants, are grouped around. The side picture on the right, represents St. Gereon, attired in golden armour and a tabard of blue satin, with his companions in arms around him; that on the left, St. Ursula with her troop of attendant virgins. "The first glance at this picture," says Kugler, "shews that it far exceeds all earlier productions of this school, but it must not be forgotten that a vast number of paintings, which may have formed the steps of transition, are no longer in existence. The composition with all its richness, exhibits a noble simplicity in the arrangement



and forms in the principal picture, beautiful and agreeable lines, which produce the impression of solemn repose. In the representation of the human form a marked improvement is visible, and the figures with all their ideal conception have a well defined outline and rotundity; while in those of the males especially, is to be perceived an exquisite and lifelike *naïveté*; the only conventional fault being in the ugly and forced position of the feet. The heads, as far as an opinion is to be formed in the present state of the picture, are or rather were, mostly of a high degree of beauty, many also displaying a deep and significant power of expression. The side picture of St. Ursula displays most of the conventional and ordinary; the expression of childlike artlessness in the numerous female heads (all of which are of the roundish type characteristic of the old German masters) being repeated in an almost playful manner; and a peculiar pearl gray in the carnations, becomes most strikingly apparent. A greater degree of earnestness, strength and severity, is observable in the picture of St. Gereon; but the freedom of handling is most apparent in the treatment of the middle subject, especially in the two highly majestic figures of the kings; the head of the aged Melchior is particularly well formed and of wonderful expression, and the execution of the hands exceed in excellence those of all earlier performances. In the ideal head of the Madonna only the principal lines can be considered as belonging to the original artist; but the figure of the child shows a noble fulness of outline and at the same time the greatest perfection of detail. Fortunately the head of the Virgin in the outer picture of the annunciation, is well preserved; and in it the childlike grace of the master ascends to a classic purity of form and to the highest charm of expression."

The picture deserves to be considered in more than one respect as a landmark of northern art; as it is not a little extraordinary that the strong tendency towards the imaginative and ideal, visible in the works of the German artists of this period, should have vanished so rapidly and completely before the influence of the Flemish school; * an influence, which according to the author above quoted, is sufficiently visible in the painting under consideration. It is indeed not painted in oil, but like all ancient moveable pictures, in distemper; nevertheless the effects with which the brothers Van Eyke at this time astonished the world, through their invention of oil-painting, are imitated in the most ingenious manner by the use of a medium which seems to have been peculiar to the schools of Nuremberg and Cologne, and the secret of which is now lost. This is seen not only in the glitter of the armour, the glance of materials in which the figures are clothed, and various details of the costume; but the influence of the Flemish manner on the style of Meister Stephan, is also occasionally to be traced in the angular folds of the draperies, although in general they retain the more sweeping outline of the German style. On the other hand, his treatment of the figure is to be regarded as his individual property; or

* The year 1400, in which this picture is supposed to have been painted, is that of the death of Van Eyke, and the commencement of the most flourishing period of his

at least as that of the school to which he belonged; as he never descends to the strongly individual portraitlike character of the Flemings; but retains the higher merit of copying the general characteristics of nature, rather than those of particular specimens.

Numerous works by various artists of the school of Cologne, are found scattered through the various continental collections, and as their authors are unknown they are ascribed almost at random to Meister Wilhelm or Meister Stephan. Among those which have the best pretensions to the last honour, are two pictures in the Pinakothek at Munich (No. 10 and 14), both of which represent the figures of three saints about half the size of life, standing under canopies on dark backgrounds. Another work long ascribed to Stephan, but the claims of which are denied by modern critics, is the altar-piece formerly belonging to the church of St. Lawrence at Cologne, parts of which are now to be found in three different collections. The central picture now in the museum at Cologne, represents the last judgment. In the upper part of the painting, Christ appears throned on a rainbow, with the Virgin and St. John the Baptist at his feet, and surrounded by angels sounding trumpets or bearing the various instruments of the Passion. Below, is seen a multitude of naked figures dragged off by hosts of demons, and in the foreground the raising of the dead; most of whom are also taken possession of by fantastic looking fiends. On the left is seen the reception of the condemned in hell by Satan, and the commencement of the most manifold torments; while on the right opens the splendid Gothic portal of paradise, where the blessed are welcomed by St. Peter assisted by angels; while others defend the righteous from the assaults of pursuing devils. With the exception of the general form of the figures, this picture has nothing in common with the Dom-bild, from which it differs both in colouring and conception. Instead of the high ideal dignity and fervour displayed in that composition, we have here a wild fantastic humour which descends even to the grotesque; and figures which have all the vulgarity of ordinary life. The blessed, in whose expression the grandeur of Stephan's style would certainly have displayed itself, is in this respect the weakest part of the picture; the horror of the condemned is on the other hand expressed with great force, both in their countenances and gestures; while in the tortures to which they are subjected, the artist displays a fertility of invention in which the horrible approaches the disgusting.

A similar remark applies to the inner picture, which is now preserved in the Stædelian institution at Frankfort, and which represents in twelve divisions the martyrdom of the Apostles. In these compositions the painter revels with evident delight, in the representation of the most hideous barbarities, which reach their highest point in the execution of St. Bartholomew. Here a ragged fellow is seen flourishing his knife with savage pleasure, while another holding his between his teeth, rends the skin from the limbs of the martyr; a third expresses his exultation by lively gestures, and a fourth grinning with delight, is about to shake a pepper-box over the flayed and bleeding body of the sufferer. All this and much



more of a similar character, is exhibited with great talent, and the various emotions of the actors are expressed, certainly with vulgarity, but at the same time with wonderful energy. The outer sides of the doors which formerly inclosed the principal picture, each of which is adorned with the representations of three Apostles and another saint, (St. Benedict and St. Bernard), under golden canopies, are in the Pinakothek at Munich (No. 1 and 2), in the catalogue of which they are attributed to Meister Wilhelm. They exhibit the same heaviness of form and unpleasing character in the heads, which are remarkable in the central picture; especially a peculiar bulbous formation of the nose, often observable in the works of the Cologne artists, but which is only slightly indicated in the paintings attributed with most probability to Meister Stephan.

It must not be supposed that the practice of art at this period was confined to the three schools of Prague, Nuremberg and Cologne; on the contrary, it is evident from the remains of ancient pictures scattered through every part of Germany, that artists must have existed and practised in almost every city of the empire, as well as in the numerous cloisters. In Suabia especially, art seems to have flourished greatly during the middle ages, and it possible that many ancient works now attributed to these schools, may be the productions of one still older, which is supposed to have existed at Augsburg.

To this period also belong the first examples of those strange compositions *Dances of Death*, with which it was the custom to decorate the walls of churches and monasteries, and of which examples existed in almost every country in Europe. They represented persons of all ranks and conditions, from popes and emperors to beggars, in the act of being carried off in a kind of wild dance by skeletons; sometimes however, only a single skeleton is seen heading the procession, and in other cases the dancing movement of the figures is omitted. The fearful pestilence which ravaged Europe in the middle of the XIVth century, is supposed to have given rise to this singular idea, which has been traced by some writers on art to the famous *Triumph of Death* (*Il Trionfo della Morte*) painted by Andrea Orcagna, on the walls of the Campo Santo at Pisa. The two earliest *Dances of Death* with which we are acquainted, that at Minden in Westphalia, executed about 1380, and another at the cloister of Klingenthal at Basel, the date of which is fixed by some writers in 1312, and by others in 1387, are however both earlier productions than the painting of Orcagna. Of the picture at Klingenthal only a few fragments remain; but it well known through the medium of copies; and the principal features of the design seem to have been repeated in the more famous painting of the same subject, on the wall of the Prediger cloister at Basel, which we shall notice under the schools of the XVth century.

CHAPTER III.

*State of the Art in Italy during the middle Ages. The revival of Painting.
The School of Florence.*

The practice of painting in Italy during the XIth century, at which period we again resume the thread of our narrative of the progress of art in that country, was divided between a fallen and barbarized native style, and that which had been derived from the Greeks of the Eastern empire; the latter of which was by far the most predominant. But at the end of the century began an epoch of comparative prosperity for the long politically divided and oppressed land, which could scarcely fail sooner or later to awaken Art to a new and independent existence. The Romish church arose from the abasement into which it had fallen, to be the mistress of Western Europe; she raised Rome a second time to the rank of the metropolis of the world, and gave to the people of the Italian peninsula a new feeling of nationality. In upper and middle Italy, the cities arose to an unprecedented degree of wealth and power, and this state of prosperity was attended by a new developement in art, which however first assumed form and distinctness at the commencement of the XIIIth century.

It is not our intention to trace the first feeble efforts, by which the early Italian endeavoured to free themselves from the trammels of the Byzantine style strike out an independent path to excellence; it is sufficient to observe that paintings of the XIth and XIIth centuries, and even of an earlier period in Italy, which as they resemble those of the Greeks neither in the lineaments or style of drapery, may fairly be presumed to be the work of native artists; while others although partaking in a greater or less degree of the Byzantine manner, still shew some striving after originality on the part of the artist. At the commencement of the XIIIth century however, the progress towards a more natural and elevated style of art becomes more apparent, and the existence of several pictures bearing the names of the artists and the dates at which they were executed, enables us to perceive how much the authors of the great change about to take place, were indebted to their predecessors. The two earliest of these names belong to painters who were perhaps not among the most considerable of the period at which they lived; but whose works nevertheless show considerable improvement on the Byzantine models on which their style was formed.

The first of these artists is Guido of Siena, whose Madonna and child, with figures the size of life, signed and dated 1221, is preserved in the church of S. Domenico at Siena. The predominant characteristics of the picture belong to the Byzantine manner; but there is a certain grandeur in the attitude of the principal figure and a pleasing air of nature in the head of the infant, which is not to be found in the works of cotemporary Greek painters.

The second artist of this period whose name has descended to us, is Giunta of Pisa, mentioned in records from 1202 to 1258, and whose name with the date 1236



was inscribed on a picture of the crucifixion in the church of S. Francesco at Assisi; but which is no longer in existence, it is however engraved in Ottley's 'Italian school of Design', and on a smaller scale in Rossini's 'Storia della Pittura', in which the expression of the angels, who are weeping and wringing their hands is very earnest and striking. Other pictures ascribed to this artist — according to Kugler on rather doubtful authority — are a crucifixion in S. Ranieri and a picture of saints in the chapel of the Campo Santo at Pisa; two mural paintings in the church of S. Francesco at Assisi, representing the martyrdom of St. Peter and the fall of Simon Magnus; and the decorations of the window behind the altar — all of which according to the same authority, are extremely rigid and constrained in attitude and expression; but at the same time shew a feeling for purity of form, and a liveliness of colouring, which is not possessed by the Greek artists of the same period.

At Florence, the first dawn of reviving art is to be perceived in the Baptistry of San Giovanni, where the mosaic of the tribune is accompanied by an inscription stating it to be the work of a Franciscan monk named Jacobus. It represents a circle of saints surrounding an Agnus Dei, borne by four kneeling figures. Although in the Byzantine style, the figures exhibit more animation and the attitudes are more happily chosen than in the remaining works of Guido. The mosaics in the great octagonal cupola of the same building, are by various artists; they consist of several subjects running round the cupola in stripes, the uppermost of which sends a number of angels; the second, scenes from the book of Genesis; the third, the life of Joseph; the fourth, the life of Christ; and the fifth, the life of St. John the Baptist. On the side of the altar these stripes are broken by a colossal picture of Christ seated on a throne, which with the angels that surround it, are said to be the work of Andrea Tafi (1213—1294), a Florentine artist educated at Venice, which at that time was the principal school for workers in mosaic. It is a figure of the strict Byzantine type; but still displaying considerable fulness and dignity of form; the execution is extremely neat and the gilded lights on the drapery are brought out with great judgment. Other parts of the cupola are said to be the work of a Greek artist named Apollonius, who according to Vasari, was invited to Florence by Tafi; but this, as well as the existence of a colony of Greek artists in that city during the middle of the XIIIth century, as stated by that author, has been vehemently denied by succeeding writers on art.

Whatever influence the Greek artists who are believed to have visited Italy in great numbers during the first half of the XIIIth century, in consequence of the conquest of Constantinople by the Crusaders in 1204, may have had upon the revival of painting in Italy, it is certain that the merit of having given the first great impulse to modern art is due to the genius of the sculptor Nicola Pisano, whose works date from about 1220 to 1270, and who was undoubtedly the greatest artist of his time. His emulative fancy seems in the first place to have been excited by a beautiful ancient sarcophagus which is still to seen at Pisa, and on which

is sculptured in basso rilievo, the chase of Hippolytus; from the study of this and other ancient works, he formed a style which participated of the antique, especially in the heads and casting of the draperies; and his works when exhibited in different Italian cities, had the effect as we are informed by Vasari, of inspiring artists with a laudible emulation to apply to sculpture more assiduously than they had before done. His groups which are still in existence, are sometimes too crowded; his figures often badly designed, and the whole deficient in sentiment. His name will however always mark an era in the history of design, because he first led artists into the true path by the introduction of the study of the antique. About 1231, he sculptured at Bologna the urn of San Domenico, and from this, as from a remarkable event, he was named "Nicola of the Urn." He afterwards executed in a much superior manner the Last Judgment, for the cathedral at Orvieto, and the pulpit in the church of San Giovanni at Pisa; works says Lanzi: "which demonstrate that design, invention and composition, received from him a new existence." The school which he founded produced successively Orcagna, Donatello, and the celebrated Ghiberto, whose gates of bronze in the church of San Giovanni at Florence were pronounced by Michael Angelo worthy to form the gates of paradise.

But although art is more indebted to Nicola Pisano than to any other artist of this period, the merit of restoring or rather creating the Italian or epic style of painting, is generally ascribed to Giovanni Cimabue, who is claimed by the school of Florence as its founder. He was born at Florence in the year 1240, of a noble family, and was skilled both in architecture and sculpture. By some writers he is conjectured to have been a pupil of Giunta; but it seems more probable that he acquired the rudiments of painting from some Greek artists who had been invited to Florence for the purpose of decorating the church of S. Maria Novella. However this may be, that his masters and models were the Byzantine painters of the time, seems to admit of no doubt, as the whole of his works exhibit strong traces of the Byzantine style.

Among the works which are assigned with the greatest degree of probability to this master, are two pictures of the Madonna; the oldest of which is now in the gallery of the Academy at Florence, and differs but little in execution from the best specimens of the Greek masters. The later picture which is to be seen in the church of S. Maria Novella, is the most celebrated of his works, and is said to have produced such an effect upon his contemporaries, that it was carried from the atelier of the painter to the church for which it was destined, accompanied by the magistrates and clergy in solemn and festive procession, attended by music and the joyful acclamations of the citizens; it is difficult at the present day to sympathise with the enthusiasm it excited in the minds of a whole people six hundred years ago; but although on the whole it differs but little from the prescribed Byzantine arrangement, there is still a certain degree of artistic freedom to be perceived, the drawing shews an attention to nature, and the colouring when compared to the severity of the Greeks, is unusually soft and delicate.



Of a far more important character are the paintings attributed to this master in the church of St. Francis at Assisi, in which his great talents seem to have for the first time fully developed themselves. The erection of this church may be considered in every respect as one of the most interesting events in the history of art. In an architectural point of view it is remarkable as having been erected in the first half of the XIIIth century, by a foreign master and in the Gothic or pointed style, at that time new to Italy; as also for the singularity of the design, it consisting of two churches, one above the other; the lower being the sepulchral church of the saint, and the upper alone being intended for the ordinary service of the monastery. The sanctity of the spot was however principally shewn by the profusion of paintings with which the church was decorated during the XIIIth and XIVth centuries; but only fragments of the earlier pictures remain, and the authenticity of those attributed to Cimabue has been disputed. Most authorities however agree in assigning to him the paintings on the roof of the nave, representing in medallions, the figures of Christ, the Madonna, St. John the Baptist, St. Francis, and the four evangelists. The character of these compositions differs but little from that of his altar-pieces, and the head of the Madonna is closely allied to that in the church of S. Maria Novella. The ornaments which surround these medallions are however, more interesting than the medallions themselves. In the lower corners of the triangles are represented naked Genii bearing tasteful vases on their heads; out of these grow rich foliage and flowers on which hang other Genii, who pluck fruit or lurk in the cups of the flowers.* In these ornaments it must be admitted that Cimabue has made a great step in advance of his Greek models, and successfully approached the simplicity and purity of the antique.

Still more important are the paintings with which Cimabue decorated the upper part of the walls of the nave; they represent scenes from the Old Testament on one side, and on the other, the principal events of the life and passion of Christ. These, as far as an opinion can be formed of them in their present delapidated condition, display with many peculiarities of the Byzantine style, a decided improvement in dignity of attitude and in the expression of life, inasmuch as he has at least succeeded in giving sufficient animation to the figures, to render the action of the story intelligible; but there is no attempt at variety, no express imitation of nature.

A similar improvement to that introduced into painting by Cimabue, is to be observed in the mosaics of this period; among the most remarkable of which are those in the tribunes of the churches of S. Giovanni in Laterano and S. Maria Maggiore at Rome; both of which bear the name of the monk Jacobus Toriti, and are believed to have been executed between the years 1287 and 1292. "On examining what remains of his works," says Lanzi, "one can hardly be persuaded that it is the production of so rude an age, did not history constrain us to believe

* Kugler's *Handbuch* Vol. I. p. 203.

it. It appears probable that he took the ancients for his models, and deduced his rules from the more classic specimens of mosaic still remaining in several of the Roman churches, the design of which is less crude, the attitudes less forced, and the composition more skilful, than were exhibited by the Greeks who ornamented the church of San Marco at Venice." The works of other artists of this time shew a similar striving to emancipate themselves from the fetters of tradition; which is to be seen especially in some specimens of mosaic in the churches of Florence, attributed to Gaddo Gaddi, which combine the neat and careful execution of the Byzantine manner, with the nobler conception of Cimabue, of whom the artist was the cotemporary and friend. On the other hand, the mosaics in the tribune of the church of San Miniato al Monte, executed in the year 1237, shews that there continued to exist in the same city with Cimabue, single artists who still clung to the ancient method, and continued insensible to the impulse which was already awakening art to a new existence.

Another painter of this period, whose works produced a considerable influence on the progress of art, was Duccio of Siena. It appears from documents still in existence, that he was established in that city as a painter as early as 1282, and that he was employed to paint the altar-piece of the cathedral in 1308, which he completed in 1311. Like Cimabue's Madonna, it excited the pride and enthusiasm of his fellow citizens, and is still regarded as wonderful for the age in which he lived. The panel, which was painted on both sides, has since been divided, and both pictures are now to be seen on the walls of the cathedral. The first of these paintings represents the Madonna and Child surrounded by saints, and displays great attention to nature, especially in the form of the heads; while draperies although still in the Byzantine manner, exhibit a peculiar softness of colouring which afterwards became general in the works of the XIVth century. The second painting which represents in many compartments the history of Christ's Passion, exhibits a feeling for the beautiful, a richness of imagination and a charming simplicity of arrangement, which has excited the admiration of all modern critics, and justifies the wonder with which it was regarded by his cotemporaries. Other works of this master are preserved in the sacristy of the cathedral, as also in the collection of the Sienese academy.

The claims of Cimabue to the lofty title of "Father of Modern Painting," which had been ascribed to him on the authority of Vasari, for nearly three centuries, have been vehemently disputed by various modern writers, some of whom have even denied to him any share whatever in the regeneration of art. There can indeed be little doubt that his merits in this respect have been greatly over-rated, painting far from being a lost art in Italy in the XIIIth century as Vasari would have us believe, was extensively practiced, although principally by Greek artists; nor has Cimabue even the merit of being the first to abandon the Greek manner, as an attempt to do so is shewn however imperfectly, in the works of the earlier painters Guido and Giunta. Nevertheless it cannot be denied that there is no city



to which painting is more indebted than to Florence, nor any name more proper to mark an epoch than that of Cimabue. The artists before mentioned had few followers; their schools with the exception of that of Siena, languished and were gradually dispersed, or united themselves to that of Florence; which continued to flourish in a proud succession of artists, to a comparatively recent period.

However little Cimabue may have influenced the revolution which took place in art in the latter part of the XIIIth century, as an artist, he had much to do with it as a man; for to his quick perception and generous protection of talent in an humble shepherd boy, the world is indebted for the splendid talents of Giotto, whose genius produced in reality, that great change in the direction and character of art, which has been attributed more immediately to his patron and preceptor. Giotto was born a painter; and while still a mere child continually exercised the talents he had derived from nature in delineating some object or other around him. A sheep which he had drawn from the life on a flat stone, attracted the attention of Cimabue as he was riding in the valley of Vespignano near Florence; and he, struck with the admirable performance of the untutored boy, demanded and obtained leave of his father, a poor herdsman named Bordone, to take him to Florence that he might afford him instruction. Giotto commenced by imitating his master, but quickly surpassed him; and it has been the fate of few artists to have their talents so immediately appreciated, praised and rewarded, as his appear to have been. His cotemporaries are full of his fame, and the greatest of them all, Dante, has embalmed his memory in the often quoted lines, which will be read with admiration ages after his works have crumbled into dust:

“—— Cimabue thought

To lord it over painting's field; and now
The cry is Giotto's, and his name eclips'd.” *

Carey's Dante.

His influence was not confined to Florence and the neighbouring parts of Tuscany, but the impulse given to art by his works, was felt through the whole length and breadth of Italy; and he is even said to have followed Clement V. to Avignon, and to have left specimens of his skill in that and other cities of France. Popes and Princes, Cities and wealthy Cloisters, vied with each other in affording him commissions, and were proud to possess works from his hand. Like many other Italian artists, he was an architect and sculptor as well a painter, the former facade of the cathedral of Florence was erected from his designs, as was also the famous Campanile or Bell-tower in the same city, the sculpture adorning which was not only designed, but for the most part executed by himself.

Purgatorio XI. 94:

Credette Cimabue nella pittura
Tener lo campo, ed ora ha Giotto il grido,
Sicchè la fama di celui oscura.

Giotto was born in the year 1272, at Vespignano, and expired in 1336, at Florence, having painted during this period an immense number of pictures, of which by far the greater number have perished; but enough still remain to shew how immeasurably he surpassed his predecessors, and the influence which the great poem of Dante had upon the progress of reviving art; especially in directing it to that allegorical and poetical treatment of the subject represented, by which the artists of Florence are principally distinguished from those of the cotemporary school of Siena. Paintings of this period are still in existence, the subjects of which were taken immediately from the works of the poet; and to these belong one of the most admirable pictures of Giotto, which is to be seen in the lower church of St. Francis at Assisi. Here, in the triangular compartments formed by the arched roof, immediately over the tomb of the saint, he represented the three vows of the Franciscan order — Poverty, Chastity, and Obedience; and in the fourth division, the saint enthroned and glorified amidst the host of Heaven. The picture of the marriage of St. Francis with Poverty, is taken directly from the eleventh song of Paradise, in the *Divina comedia*; while the invention of the other allegories — Chastity seated in her rocky fortress — and Obedience with the curb and yoke, are also ascribed by tradition to Dante.

With Giotto commenced the real art of portrait painting, and his earliest recorded work was a picture on the wall of the council-chamber at Florence, in which were introduced portraits of Dante, Brunetto Latini, Corso Donati and others. Vasari speaks of these as the first successful attempts at portrait in the history of modern art. They were whitewashed or plastered over during the triumph of the enemies of Dante; and though known to exist, remained lost to the world for centuries, till they were again brought to light in 1840, by the enthusiasm and perseverance of an Italian gentleman, named Bezzi. Like that of Pope Boniface in the picture of the institution of the Jubilee, still to be seen in the Lateran at Rome, they have an air of truth and individual character, which convinces the spectator at a glance of the excellence of the resemblance. He also improved the art of working in mosaic; and a piece wrought by him, representing the Navacella or ship of St. Peter, tossed by waves and buffeted by winds, adorns the vestibule of the cathedral of that saint at Rome; but it has been so frequently repaired, that nothing remains of the original but the composition.

In the church of Santo Croce at Florence, he painted a coronation of the Virgin, and in the refectory the Lord's supper; the latter a grand, simple and earnest composition, remarkable as the first attempt to give a variety of expression and attitude to the figures, in this frequently repeated subject, which formed in those days a part of the usual furniture in the dining rooms of the monks. Here is also to be seen a colossal crucifix, which is important as shewing the innovation introduced by Giotto in the method of representing this popular subject, as compared with another by Margaritone, a cotemporary artist, to be seen in the same building. The object of the latter seems only to have been the representation of physical



agency, and his picture retains in the anatomical hardness of the figure, the conventional head, and greenish tone of the flesh, most of the peculiarities of the Byzantine school. That of Giotto, on the contrary, is distinguished by an attention to nature and to greater beauty of form; and the countenance by the expression of divine patience and resignation. This type of the crucifixion being multiplied by the scholars and imitators of Giotto, soon became common throughout Italy; and it is said that Margaritone confounded by the introduction of this new style of art, which he either disdained or despaired to imitate, took to his bed, and died through sheer vexation.

At Padua, Giotto painted with the help as it supposed of one or more assistants, the chapel of the Arena with frescoes from the life of Christ and the Virgin, in forty-two square compartments. These pictures have suffered from time, but have for the most part escaped restoration, and are of importance as being the first great work in the new style; and the conception of many of the compositions is of a character which has seldom been exceeded by later painters; while the single figures are in many instances models of grace and beauty. Another series of paintings by Giotto, are found on a number of small panels which formerly formed part of a wardrobe in the sacristy of Santa Croce at Florence, and which represent scenes from the life of Christ and St. Francis, the incidents of the last forming as it were a parallel to those of the first; a comparison which shews the intense veneration felt for the memory of the latter at this period. Twenty of these panels are at present in the collection of the Florentine Academy, two in the Museum at Berlin, and four in the possession of private individuals.

About the 1327, Giotto visited Naples, where he painted in the church of the Incoronati, a series of frescoes representing the Seven Sacraments of the Romish Church. These still remain in a tolerable state of preservation, and differ from most of his other works, in representing the subjects as scenes of actual life, without the aid of allegory. The Sacrament of Marriage contains some beautiful female groups, and the draperies are arranged with great taste and elegance; while in that of Ordination is a group of chanting-boys, in which the attitudes and various expressions of the act of singing, are given with wonderful truth and accuracy. Of the same character are the numerous reliefs and statues which adorn the belfry at Florence, which form a series of subjects illustrative of the developement and progress of human culture, and a similar connection of ideas, pervaded the whole of his sculptures on the facade of the cathedral, which to the great regret of all admirers of art, was removed in 1588.

To Giotto belongs in reality the proud title of the "Father of Modern Painting," so long usurped by Cimabue; other artists may claim the merit of adding charms to the art, and of carrying it to a higher degree of perfection; but to him is owing the merit of the transition from the old to a new manner. "Painting in his hands," says Lanzi, "became so elegant, that none of his school, nor of any other, till the time of Masaccio, surpassed or even equalled him, at least in gracefulness of

manner." He followed the path which had been pointed out with regard to sculpture by Nicola Pisano, and went to the same sources for improvement — nature and the antique. His draperies possess much of the character to be observed in those of the German masters of about the same period, being remarkable for a certain lengthiness and narrowness of the folds, which accorded well with the architecture of the buildings which his pictures adorned; and though his figures, betray a great deficiency in the knowledge of form, compared with those of later artists, there is a grace and harmony in the arrangement of his groups, an air of elegance in the heads, and a softness and brilliancy in his colouring, compared with those of earlier painters, that fully justified the enthusiastic admiration of his cotemporaries. Milan, Urbino, Arezzo and Bologna were desirous to possess his works, and Pisa that in her Campo Santo afforded an opportunity for the best artists of Tuscany to vie with each other, obtained from him a series of paintings from the Book of Job, which although among his earlier productions were much admired; but of which unfortunately only a few fragments now remain. After the death of Giotto, similar applause was bestowed upon his scholars: cities contended for the honour of inviting them; the new style of painting was spread with extraordinary rapidity through the whole of Italy, and his works became the models for students during the fourteenth century, as those of Raphael were in the sixteenth, and those of the Carracci in the subsequent century.

The most celebrated of the scholars of Giotto was Taddeo Gaddi, the son of the above named Gaddo Gaddi, an artist who eclipsed all but the master spirit. He was his godson and favourite pupil, and has been called his Julio Romano. His pictures which are considered the most important works of the XIVth century, resemble those of his master in truth, nature and simplicity, and according to Vasari, surpass them both in colour and delicacy. His remaining works are numerous; and specimens are to be seen in the Academy at Florence and in the Museum at Berlin, as well as in the various churches in the former city. His son Angiolo Gaddi was also a painter of considerable reputation, and painted the legend of the "Holy Girdle," in the cathedral of Prato, and that of the Holy Cross in the church of Santa Croce, at Florence; but he appears to have never attained to the excellence of his father.

The names of other scholars of Giotto are to be found among those of the artists of the various schools which sprung up at this period in several of the Italian cities, where they appear to have been held in higher estimation than the native painters. We thus discover the two Faentini, Pace, Ottaviano and Guglielmo da Forlì, at Bologna, Menabusi at Padua, and Capanna and Cavallini, at Rome; in which city, the last named artist assisted Giotto in the execution of his famous mosaic of the Navicella, and also wrought the scenes from the life of the Virgin still to be seen in the church of S. Maria in Trastevere. The scholars of Giotto appear to have fallen into an error common to the followers of all illustrious men; in despairing to surpass, they only aspired at imitating him with facility.



On this account art did not advance with the rapidity it might otherwise have done, in the course of the fourteenth century. In the cities above mentioned, the works of Giotto always appear superior to those of his followers, of whom the only real genius was Stefano Fierentino, who according to the account of Vasari, excelled all who had gone before him, in every department of painting. He was the son of Catherine, a daughter of Giotto, and possessed a genius for penetrating and overcoming the difficulties of art: he first introduced foreshortenings into painting; and improved the perspective of the compositions, and the expression of the heads. His works have all perished; but his genius revived in his son and disciple Tommaso, who obtained the name of Giotto from his fellow citizens, who averred that the soul of his great ancestor had transmigrated, and animated him. His talent is still attested by the paintings of the legend of St. Silvester in the church of Santa Croce at Florence, and a Coronation of the Virgin in the lower church at Assisi.

The impulse given to art by Giotto is above all conspicuous in the paintings which still adorn the walls of the Campo Santa at Pisa, which like the church of St. Francis at Assisi, was an arena in which the best artists of the time were summoned to try their powers; but in which the progress and developement of art during the XIVth century, is to be traced with even more distinctness than in that building.

The Campo Santo or Holy Field, once the cemetery of Pisa, though no longer used as such, is an open space of about four hundred feet in length, and one hundred and eighteen in breadth, enclosed with high walls, on the inside of which is an arcade. On the east side is a large chapel, and on the north two smaller chapels; opposite to which on the south, are the two entrances. The open space is said to have been filled with earth brought from the Holy Land, by the ships trading to the Levant, during the commercial prosperity of the city. The arcade and chapels were designed and built about 1283, by Giovanni Pisano, the son of the great Nicolo Pisano already mentioned. This arcade on the side next the burial-ground, is pierced by sixty-two windows of elegant tracery divided from each other by slender pilasters; upwards of six hundred sepulchral monuments of the nobles and citizens of Pisa are ranged along the marble pavements, and mingled with them are some antique remains of great beauty, which the Pisans in former times brought from the Greek Isles. Here also is seen the famous sarcophagus which first inspired the genius of Nicola Pisano, and in which had been deposited the body of Beatrix, the mother of the famous countess Matilda. The walls opposite to the windows were painted during the XIVth and XVth centuries with Scriptural subjects. Most of these are half ruined by time, neglect and damp; some only present fragments; here an arm, — there a head; and the best preserved are faded, discoloured, ghastly in appearance, and solemn in subject. The whole aspect of this singular place, particularly to those who wander through its long arcades at the close of day, when the figures on the pictured walls look dim and

spectral through the gloom, and the cypresses assume a blacker hue, and all the associations connected with its sacred purpose and its history rise upon the fancy, has in its silence and solitude, and religious destination, something inexpressibly strange, dreamy, solemn, almost awful. Seen in the broad glare of noonday, the place and the pictures lose something of their power over the fancy, and that which last night haunted us as a vision, to-day we examine, study, criticise.*

Those first executed, at the end of the XIIIth and beginning of the XIVth centuries, have perished wholly; the earliest in date which still exist, are attributed (on doubtful authority), to Buonamico Buffalmaco, whose wit in the enduring record of Boccaccio, has survived the fame of his pictures. The first, representing the passion of our Saviour, is rudely painted, and the subject is treated in a strangely fantastic manner; but the style of the second, representing Christ appearing to the disciples after his resurrection, is more solemn and earnest. Both pictures labour under the disadvantage of having been repainted by some later artist.

The subjects which follow are of far greater importance; they belong to the middle of the XIVth century; and are the production of Andrea Orcagna, the greatest and most original genius of his time. He was the son of a Florentine sculptor named Cione, and is said to have been instructed in drawing by his brother Bernardo, a painter of some note. Rossini places his birth previous to the year 1310; and he is supposed to have executed these frescoes about 1335; but both this and the period of his death are uncertain. The subjects selected by him were such as harmonized peculiarly with the destination of these sacred precincts: they were to represent what the Italians call "*I quattro novissimi*," i. e. the four last things — Death, Judgment, Hell and Paradise; but only three were completed.

The first of these paintings is styled "The Triumph of Death." It is full of Poetry, and abounding in ideas then new to the pictorial art. On the right is a festive company of ladies and cavaliers, who by their falcons and dogs appear to be returned from the chase. They are seated under orange-trees, and splendidly attired; rich carpets are spread at their feet. A troubadour and singing-girl amuse them with flattering songs. All the pleasures of sense and joys of earth are here united. On the left Death approaches with rapid flight — a fearful looking woman with wild streaming hair, claws instead of nails, large bats' wings, and indestructible wire-woven drapery. She swings a scythe in her hand, and is on the point of mowing down the joys of the company. A host of corpses closely pressed together lie at her feet; by their insignia they are almost all to be recognised as the former rulers of the world, kings, queens, cardinals, bishops, princes, warriors, etc. Their souls rise out of them in the form of new-born infants; angels and demons are ready to receive them: the souls of the pious fold their hands in prayer; those of the condemned shrink back in horror. The angels are peculiarly yet happily conceived, and bear some resemblance to butterflies; the devils have the forms of beasts

* Memoirs of the Early Italian Painters, by Mrs. Jameson, Vol. I. p. 64.



of prey or of disgusting reptiles. They fight with each other: on the right the angels ascend to heaven with those they have saved: while the demons drag their prey to a fiery mountain, visible on the left, and hurl the souls down into the flames. Next to these corpses is a crowd of beggars and cripples, who with outstretched arms call upon death to end their sorrows; but she heeds not their prayer, and has already passed them in her flight. A rock separates this scene from another, in which is represented a second hunting-party descending the mountain by a hollow path: here again are richly-attired princes and dames on horses splendidly caparisoned, and a train of hunters with falcons and dogs. The path has led them to three open sepulchres in the left corner of the picture, in them are seen the bodies of three princes in different stages of decay, around which loathsome worms are creeping. Close by, in extreme old age and supported on crutches, stands the old hermit St. Macarius, who turning to the princes, points to this bitter "Memento mori". They look on with apparent indifference, and one holds his nose, as if incommoded by the horrible stench. One queenly lady alone, deeply moved, rests her head upon her hand, her countenance full of pensive sorrow. On the mountain heights are several hermits, who, in contrast to the followers of the joys of the world, have obtained in a life of contemplation and abstinence to the highest term of human existence. One of them milks a doe, squirrels are playing around him; another sits and reads; and a third looks down into the valley, where the remains of the mighty are mouldering away. There is a tradition that among the personages in these pictures are many portraits of the artist's cotemporaries.

The second representation is the "Last Judgment." Above, in the centre, Christ and the Virgin are throned in separate glories. He turns to the left towards the condemned, while he uncovers the wound in his side, and raises his right arm with a menacing gesture, his countenance full of majestic wrath. The Virgin on the right of her Son, is the picture of heavenly mercy; and as if terrified at the words of eternal condemnation, she turns away, and shews in countenance and gesture a holy sorrow for the condemned. On either side are ranged the prophets of the Old Testament, the Apostles and other saints; severe, solemn, dignified figures. Angels holding the instruments of the Passion hover over Christ and the Virgin: under them is a group of other angels, who call the dead from their graves; two of these sound the trumpets of doom, while a third wraps himself shuddering in his robe. Lower down is the earth, where men are seen rising from their graves; armed angels direct them to the right and left. Here is seen King Solomon, who, whilst he rises, seems uncertain to which side he should turn: here a hypocritical monk, whom an angel draws back by the hair from the host of the blessed; and there a youth in lay costume, whom another leads away to paradise. The blessed and condemned rise in crowds one over another, on both sides of the picture; and there is a wonderful and even terrible expression in some of the countenances and gestures of the latter. It is said that many figures both of the accepted and condemned, are portraits of cotemporaries; but no circumstantial traditions of particular

figures have reached us. The attitudes of Christ and the Virgin were afterwards borrowed by Michael Angelo in his celebrated last Judgment, at Rome; but notwithstanding the perfection of his forms, he stands far below the lofty grandeur of the old master. The arrangement of the patriarchs and apostles, has also been copied by later painters, particularly by Fra Bartolomeo, and Raphael.

The third representation, directly succeeding the foregoing, is "Hell." It is said to have been executed from a design of Andrea, by his brother Bernardo: it is altogether inferior to the preceding representations in execution and even in the composition, as the imagination of the painter here degenerates into the monstrous and disgusting. Hell is represented as a great rocky cauldron, divided into four compartments rising one above the other. In the midst sits Satan, a fearful, armed giant, himself a fiery furnace, out of which flames arise in different places, in which sinners are consumed or crushed. At the sides in the various divisions the condemned are seen tormented by fiends and serpents. The lower part of the picture was painted over and altered according to the taste of the day, in the course of the XVIth century.

Other paintings by Orcagna are to be found in the church of St. Maria Novella at Florence. An altar-piece with the figure of Christ throned and surrounded by saints, is painted in a grand and solemn style, and bears his name with the date 1357. The walls of the chapel which contains this altar-piece, are also covered with paintings by Andrea and his brother Bernardo, which are of similar character to those at Pisa, above described; the most remarkable of which is one of Paradise, which exhibits the same severity of style and grandeur in the composition, that distinguishes the last judgment in the Campo Santo. Opposite the representation of Paradise, is another of Hell, which as in the former case is ascribed to Bernardo. It is a rude and artless production, amounting to little more than a kind of map of the infernal regions, according to the description given in the great poem of Dante.

It was the intention of Orcagna to have painted a representation of Paradise beside that of Hell, in the Campo Santo. This was however never carried into execution, and the space was filled with a picture of the temptations of the Hermits in the Wilderness, by a painter named Pietro Laurati (or Lorenzetti). The anchorites are represented as dwelling in caves and chapels, upon rocks and mountains, some are employed in fishing or hewing wood, others studying or meditating; but the temptations of the devil pursue them even in their solitudes, and Satan is seen in various horrible and alluring forms, endeavouring to disturb them in their peaceful and pious occupations. As the laws of perspective were then unknown, the various groups of hermits and their dwellings are represented one above another, and all of the same size; but many of the groups display much grace and are very judiciously arranged.

This picture is succeeded by a series representing the history of St. Ranierus, the patron saint of Pisa; it consists of six pictures, the three upper ones being

attributed (it is believed falsely), to the Sienese master Simone di Martino. The lower ones are the production of Antonio Veneziano, by whom they were painted about the year 1386. These last exceed all the earlier pictures in grace and beauty of form, but are inferior in grandeur of idea to those of Orcagna. These are followed by another series of six pictures, by an artist named Spirello, who appears to have flourished about the close of the XIVth century, and to have possessed considerable genius, though his works are very unequal in merit. Those in the Campo Santo represent the stories of St. Ephesus and St. Potitus, and though executed in a very slight manner, some of the compositions betray both spirit and feeling. His best remaining pictures are those of the history of St. Benedict in the church of S. Miniato at Florence, which consist for the most part of extremely spirited compositions, in which the white draperies of the monks are managed in a very skilful manner, and on the whole may be considered as belonging to the very best works of the followers of Giotto. His greatest work, the fall of Satan and his angels, which he painted in the church of S. Maria degli Angioli, at Aresso, has perished with the building that contained it. A story is told regarding this picture, which places the vehement fancy of this painter and the morbid state of mind which accompanied it, in a strong light. He had laboured to render the figure of Satan as terrible and revolting as possible, and on completing it, dreamed that the prince of darkness appeared to him in the hideous form in which he had clothed him; and demanded on what authority he had represented him so abominably ugly. Spinello awoke in terror: soon afterwards became distracted, and so died, about the year 1408.

On the southern wall of the Campo Santo, are to be seen the few remaining fragments of a series of pictures from the Book of Job, which are generally attributed to Giotto; though this has been disputed by modern writers on art. On the western side are only some indifferent pictures by modern artists; these are followed on the north wall, by a series of scenes from the Book of Genesis, formerly assigned to the above mentioned Buffalmacco: but by modern writers to a certain Pietro of Orvieto, by whom they were executed in the last ten years of the XIVth century. They are the works of an artist whose style was equally adapted to represent sacred subjects with becoming dignity, and those of ordinary life with simplicity and grace, from his pencil also proceeded the picture of the coronation of the Virgin on the same wall, over the door of the chapel; of which little more than the design is now apparent.*

The decoration of the Campo Santo was interrupted by political events towards the close of the century, and was not resumed for nearly a hundred years. The paintings in the church at Assisi which had been carried on by Giotto and Giovanni di Melano, were also interrupted about the same period. This last mentioned

* The foregoing description of the paintings in the Campo Santo, is taken from Rugier's *Handbuch* Vol. I. pp. 330—340.

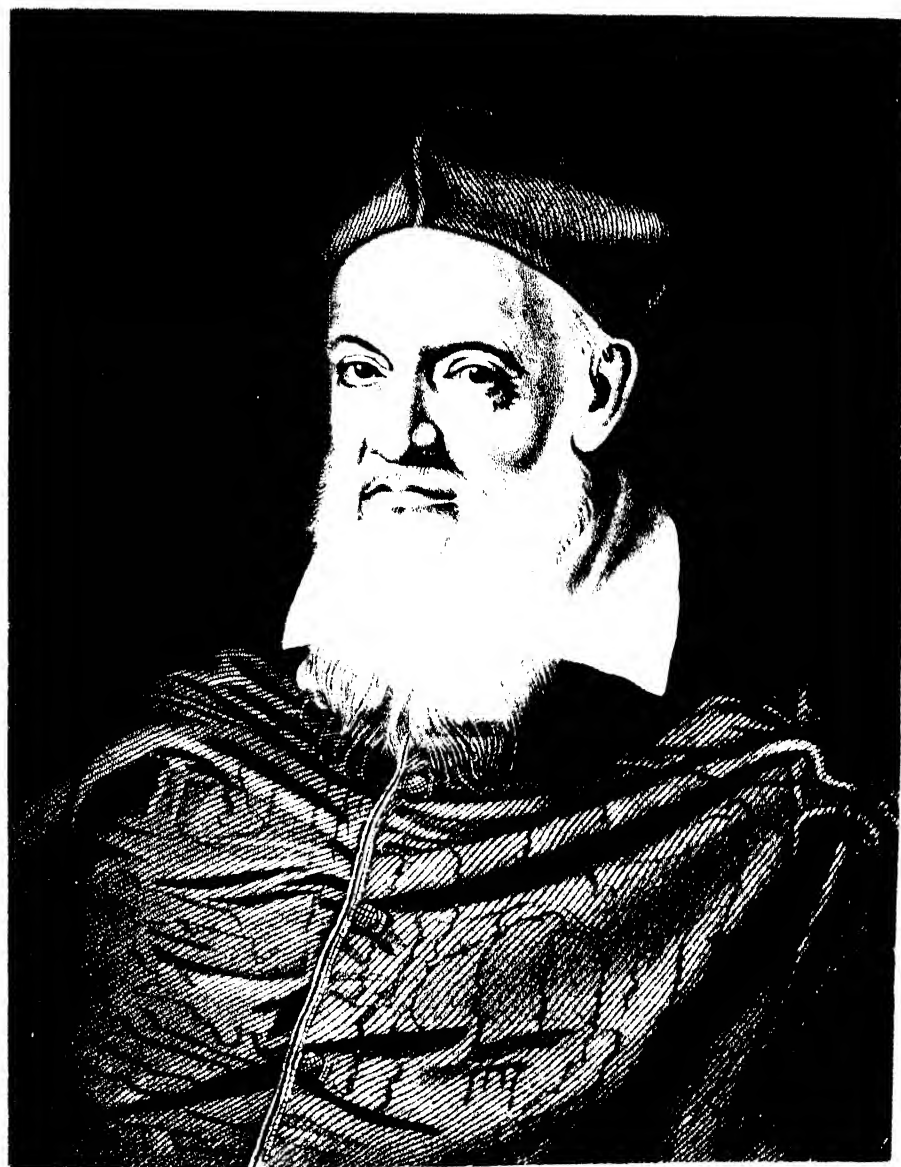
artist, was a pupil of Gaddo Gaddi, and flourished about 1365. His remaining works which are few in number, are distinguished by a peculiar mildness of expression in the heads of the figures and a softness of colouring, which seem rather to belong to a later period, than that at present under consideration. A *Pieta* from his hand, in which these qualities are strikingly apparent, is preserved in the Academy at Florence.

Another follower of Giotto who flourished at the close of the XIVth century, is also worthy of being mentioned; this is Nicola di Pietro, a native of Florence, who in 1390, decorated the chapter house of the Monks of St. Francis at Pisa, with a series of pictures representing the history of Christ. These have suffered much from time, but the sense of beauty and power of expression possessed by the painter, are still apparent even in their ruins. Other works, supposed to be earlier productions of his hand are to be seen at Florence and other places, but they are inferior to those at Pisa.

The last Florentine painter who followed directly in the footsteps of Giotto, was Lorenzo di Bicci; who continued to practice till the middle of the XVth century, and repeated the general types of the school with but moderate ability, yet with a pleasing simplicity and mildness of expression. Frescoes representing the consecration of S. Maria nuova at Florence, by Pope Martin V. are to be seen in the Loggia of that church; as also others in the cathedral, representing saints and apostles.

A glance at the school founded by Giotto, as it existed at the end of the XIVth century, will afford us the best idea of the talents and influence of this extraordinary man. More than a century had flown by since his first appearance as the originator of a new style in art, and even the greatest of his followers, Orcagna and Spinello, had not ventured to depart even for a moment from the path first pointed out by him. *His* mode of composition, were predominant in all their efforts, and however great and rich they may appear within these limits, this is only another proof of the extraordinary power which his genius exercised over the century in which he lived. The progress made by his followers was principally confined to a striving after greater beauty in the form of the heads, and a greater mildness of expression, which already apparent in the works of Gaddi, reached their highest point in the figures of Orcagna's *Paradise*. Yet this striving had neither changed the spirit of the school, nor impaired the dramatic vivacity which forms its most salient characteristic.

But though the greatest share of the merit of awakening art to a new existence, is undoubtedly due to Giotto, it must not be forgotten that a simultaneous movement in the same direction was taking place among the artists of almost every part of Italy, symptoms of which were apparent before the birth of Giotto or even of Cimabue. Among the foremost in this movement were the artists of Siena; two of which, Guido and Duccio, have already been mentioned in the preceding pages. To these may be added the name of Ugolino da Siena, who died at an



advanced age in 1339, and whose style (according to Kugler), formed the stage of transition from the hard Byzantine manner of Duccio, to the more pleasing softness of Simone di Martino, who may be said to be the real founder of the Siennese school, as Giotto was of that of Florence. He was the cotemporary of the great Florentine master, and after the death of the latter in 1336, was summoned to the Papal court at Avignon, where he is supposed to have died, in 1344. Very few of his works have descended to us; but his name has been immortalized in the sonnets of Petrarch, for whom he is believed to have painted a portrait of Laura. Among the paintings usually ascribed to him, are the famous ones on the wall of the Spanish chapel in the church of S. Maria Novella at Florence, representing the church militant and triumphant; but his share in the execution of these works is denied by modern historians. His undoubted pictures consist for the most part of representations of the Madonna, generally surrounded by angels; one bearing his name, with the date 1342, is to be seen at the Liverpool Institution: it represents Mary and Joseph, upbraiding Christ for leaving them, and is one of his best remaining works; the head of Joseph being one of the finest produced at this period. Others are preserved in the Museum at Berlin, in the Louvre, and in various Italian collections.

The style of Simone is distinguished by a high tone of poetic feeling; his figures have an air of noble simplicity and grace, and his heads an expression of enthusiastic sentimentality, which alike characterizes the painting and poetry of Italy at this period. In this direction he was followed by the above mentioned Pietro di Lorenzo, and his brother Ambrogio, the latter of whom painted a series of pictures in the public palace of Siena, which display under the veil of a highly poetical allegory, the effects of good and bad government. In the middle of the XIVth century, flourished Berna (or Bernardo) da Siena, an artist of whom Vasari says, that "he was the first who painted animals correctly;" and he at the same time allows him no common merit in the human figure, especially as regards expression. He died in the prime of life about the year 1380, at Gimignano, while engaged in painting a series of subjects from sacred history, which were completed by his reputed scholar, Giovanni d'Asciano.

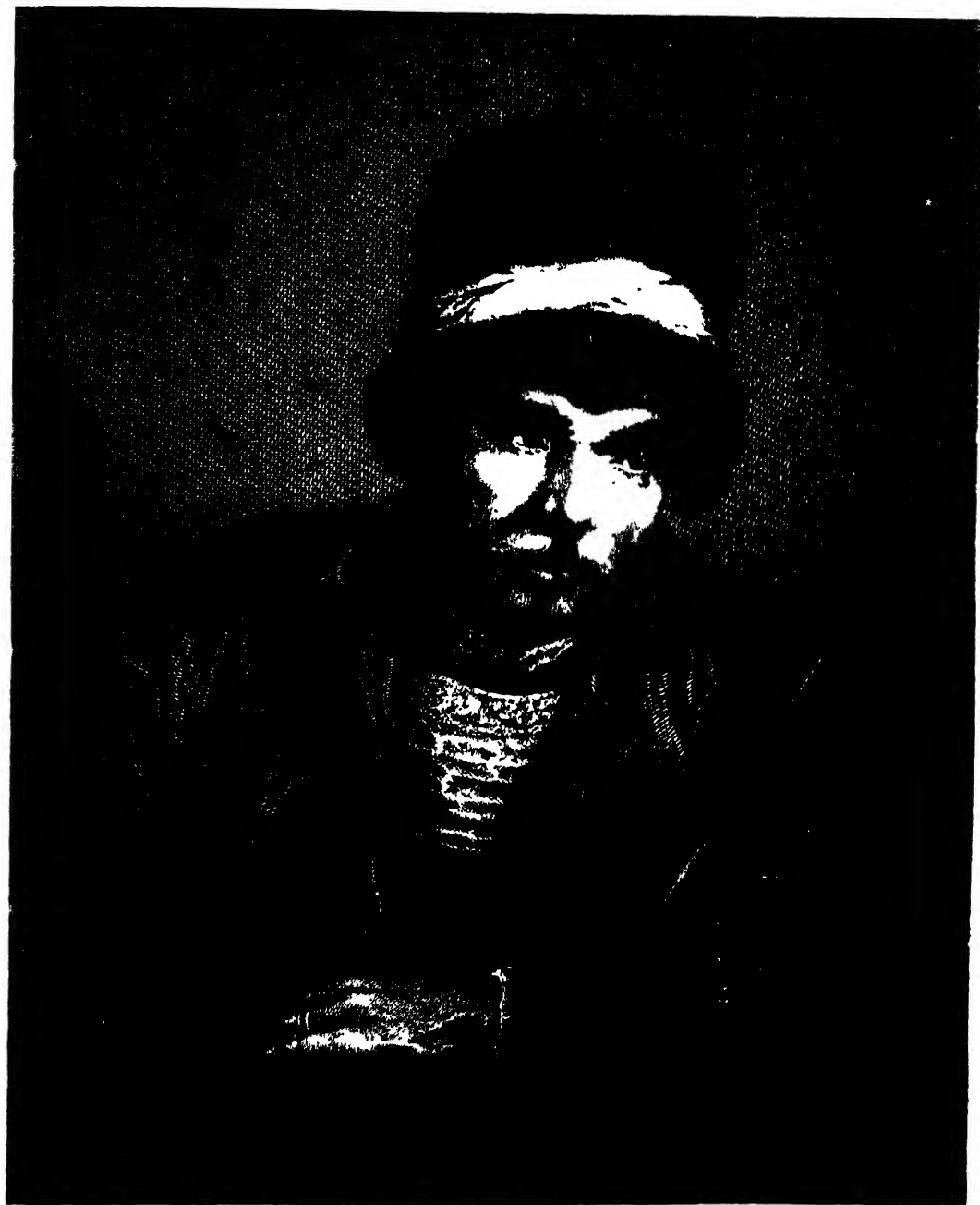
In the beginning of the XVth century, not only individual painters, but whole families of artists had multiplied, in which the art for a long series of years descended from father to son. This circumstance contributed greatly to the progress of painting; for the master who is likewise the father, teaches without any feeling of jealousy, and generally aims at forming a pupil superior to himself. The most famous of these families of painters, was that of the Fredi, or the Bartoli; a member of which Taddeo, began to be distinguished in the XIVth century. In the records he is styled *Thaddaeus magistri Bartholi magistri Fredi*, from his father and grandfather, artists of some name. By him, "as the best master of the age," says Vasari, the chapel of the public palace was painted, where some historical pieces are still to be seen; and in 1414, he ornamented the adjoining hall. Besides some

pictures from sacred history, he there formed, as it were a gallery of illustrious men, chiefly republicans, and added for the edification of the citizens, some Latin and Italian verses; a mode of instruction very liberally employed in this school. The chief merit of the work lies in the dignity and originality of its invention, which was afterwards imitated by Peter Perugino, in the hall of the Exchange at Perugia. * His peculiar manner, which was distinguished by deep poetic feeling and great dignity of form, joined to a pleasing softness of colouring, seems to have found numerous imitators, amongst the most successful of which was his nephew (or brother), Dominico, who painted in the hospital of Siena, in the year 1440, a number of pictures representing the exercises of Christian charity, which have been greatly admired.

In Upper Italy as in Tuscany, the impulse given to art in the XIVth century, became apparent by the formation of schools of art in the various cities, which at first apparently independent, soon fell under the predominating influence of Giotto and his followers. The most ancient of these is the school of Bologna, in which city Franco Bolognese was the first to abandon the manner of the Greeks, and follow at a respectful distance in the footsteps of Giotto. A Madonna from his hand bearing the date 1333, is to be seen in the Hercolani palace, and is remarkable for the peculiar roundness of the limbs and softness of the coloring. He was followed by Vitale, who in consequence of the beauty of his representations of the Virgin Mother, obtained from his cotemporaries the by-name of *Lalle-Madonne*; which was also the case with another artist named Lippo di Dalmasio, who flourished towards the close of the century. The influence of Giotto becomes apparent in the works of two painters, Simon of Bologna, and Jacobus Pauli, who decorated the church of the Madonna della Mezzaretta, about the year 1400; but whose works are deficient both in drawing and expression. Lorenzo and Cristoforo of Bologna, also executed some pictures in this church about the same period; and the altar-piece painted by the latter in 1380, is one of the earliest representations of the Virgin, in the act of sheltering the faithful beneath the skirts of her robe.

Other schools of art sprang up in the course of the XIVth century, at Modena, Padua, Verona, Milan, Venice and Naples; but we pass them over for the present, as the artists they produced may be considered without exception as the followers or imitators of Giotto, and the peculiarities of their respective styles become first distinctly visible in the succeeding century. The artists of this period carried painting far beyond the term of infancy; but in many important and indeed necessary qualities it was still in a state of childhood: it was not only deficient in the management of light and shade and the principles of perspective; but the art of imitating natural scenery, or what is now called landscape painting, was altogether unknown. In cases where landscape became necessary to indicate the scene of the story, it was rather represented by arbitrary signs than copied from any objects in nature;

* Lanzi's History of Painting in Italy, by Roscoe, Vol. I. p. 395.



a few fantastic crags signified rather than depicted a desert; a few formal trees, a forest; and a bluish space, in which fishes were sometimes introduced, a sea or river. These deficiencies were supplied, and this ignorance dissipated, by the masters of the succeeding century; but there is a simple, unaffected dignity and grace, and a tone of lofty, earnest and devout feeling, apparent in the works of these early painters, which the mightiest of their successors did not disdain to study, and even occasionally to copy.

CHAPTER IV.

State of the Art in Italy during the XVth century. Schools of Tuscany.

During the first period of the newly awakened art, at the end of the XIIIth century, the painter contented himself with an attempt to represent the prescribed religious subjects for which alone a demand existed, in forms of greater beauty and in a manner more accordant with nature: in the second, the artist emancipated himself from the trammels of tradition and stood forth as the free and independent creator of new forms and combinations; but a third element was still necessary to the perfection of the art, viz. the study of nature in its manifold forms and aspects; or in other words a knowledge of anatomy, perspective and *chiar' oscuro*. The acquirement of this knowledge forms the third period in the history of the art, which commences with the XVth century, and continues till the commencement of the XVIth. The improvements which had taken place in the two preceding periods, consisted chiefly in a closer imitation of nature, and in the acquired power of representing the scene at a characteristic moment; but the progress of a proper knowledge of the laws which regulate the human frame, and the study of its various peculiarities, had been hitherto restrained by the prevailing mode of typical representation. This third period, is therefore characterized by the attainment of art to the same freedom in the representation of the individual form, as it already possessed in respect to the method of composition. Each of these periods of progress were productive of great and beneficial results; but those of the third, were incomparably of the most importance.

As we have already stated in the last chapter, painting was at this time cultivated with success in several of the Italian cities; but the Tuscan schools still continued considerably in advance of all the rest, in knowledge, power and fertility: and as in the XIIIth century we traced the first impulse given to modern art, to the sculptor Nicolo Pisano; so the improvement visible in painting in the period we are now entering upon, is chiefly to be attributed to the influence of another sculptor, Lorenzo Ghiberti; whose genius stamped a peculiarity on the arts of his native city Florence, which distinguished them through the whole of the XVth,

and a part of the following century, and whose name may therefore be said to mark an era in the history of painting.

Florence at the period of which we speak, was at the head of all the states of Italy, and at the height of its prosperity. The government was essentially democratic in spirit and form; every class and interest in the state, the aristocracy, the military, merchants, tradesmen, and mechanics, had each a due share of power, and served to balance each other. The family of the Medici, who a century later seized on the sovereignty, were at this time only among the most distinguished citizens, and members of a great commercial house, at the head of which was Giovanni, the father of Cosmo de Medici. The trades were divided into guilds or companies, called *Arti*, which were represented in the government by twenty-four *Consoli*, or consuls. It was these consuls of the guild of merchants, who, in the year 1401, undertook to erect a second gate or door of bronze to the Baptistry of St. John, which should form a pendant to the first, executed in the preceding century (1330), by Andrea Pisano, from the designs of Giotto. and representing in rich sculpture the various events of the life of St. John the Baptist. To equal or surpass this beautiful gate, which had been for half a century the admiration of all Italy, was the object proposed, and no expense was to be spared in its attainment.

The *Signoria*, or members of the chief government, acting in conjunction with the *Consoli*, made known their munificent resolve through all Italy, and in consequence, not only the best artists of Florence, but many from other cities, particularly Siena and Bologna, assembled on this occasion. From among a great number, seven were selected by the *Consoli* as worthy to compete for the work, upon terms not merely just, but munificent. Each competitor received, besides his expenses, a fair indemnity for his labour for one year. The subject proposed was the Sacrifice of Isaac, and at the end of the year each artist was required to give in a design, executed in bronze, of the same size as one of the compartments of the old gate, that is, about two feet square.

There were thirty-four judges, principally artists, some natives of Florence, others strangers; each was obliged to give his vote in public, and to state at the same time the reasons by which his vote was justified. The names of the seven competitors, as given by Vasari, were — Jacopo della Quercia, of Siena; Nicolo d'Arezzo, his pupil; Simon da Colle, celebrated already for his fine workmanship in bronze, from which he was surnamed Simon *dei Bronzi*; Francesco di Valdambrina, Filippo Brunelleschi, Donato, better known as Donatello, and Lorenzo Ghiberti.

Lorenzo was at this time about twenty-three; he was the son of a Florentine named Cione, and of a family which had attained to some distinction in Florence. The mother of Lorenzo, left a widow at an early age, married a worthy man named Bartoluccio, known for his skill as a goldsmith. The goldsmiths of those days were not merely *artisans*, but artists in the high sense of the word; they generally



wrought from their own designs, consisting of figures and subjects from sacred or classical story, exquisitely chased in relief, engraved or enamelled on the shrines or chalices used in the church service; or on vases, dishes, sword-hilts, and other implements.

The arts of drawing and modelling, then essential to a goldsmith, as well as practical skill in chiselling, founding and casting metals, were taught to the young Lorenzo by his father-in-law; and his progress was so rapid, that at the age of nineteen or twenty, he had already secured to himself the patronage of the prince Pandolfo Malatesta, Lord of Pesaro, and was employed in the decoration of his palace, when Bartoluccio sent him notice of the terms of the competition for the execution of the gates of the Baptistry. Lorenzo immediately hastened to present himself as one of the competitors, and, on giving evidence of his acquired skill, he was accepted among the elected seven. They had each their workshop and furnace apart, and it is related that most of them jealously kept their designs secret from the rest: but Lorenzo, who had all the modest self assurance of conscious genius, did not; on the contrary he listened gratefully to any suggestion or criticism which was offered, admitting his friends and distinguished strangers to his *atelier* while his work was going forward. To this candour he added a persevering courage; for when, after incredible labour, he had completed his models, and made his preparations for casting, some flaw or accident in the process obliged him to begin all over again, he supplied this loss of time by the most unremitting labour, and at the end of the year was not found behind his competitors. When the seven pieces were exhibited in public, it was adjudged that the work of Quercia was wanting in delicacy and finish; that of Valdambrina was confused in composition; that of Simon da Colle well cast, but ill-drawn; that of Nicolo d'Arezzo heavy and ill-proportioned in the figures, though well composed: in short, but three among the number united the various merits of composition, design, and delicacy of workmanship, and were at once preferred before the rest. These three were the work of Brunelleschi, then in his twenty-fifth year; Donatello, then about eighteen; and Lorenzo Ghiberti, not quite twenty-three. The suffrages seemed divided; but after a short pause, and the exchange of a few whispered words, Brunelleschi and Donato withdrew, generously agreeing and proclaiming aloud that Lorenzo had excelled them all, that to him alone belonged the prize; and this judgment as honourable to themselves as to their rival, was confirmed amid the acclamations of the assembly.

The citizens of Florence were probably not less desirous than we should be in our day to behold the completion of a work begun with so much solemnity. But the great artist who had undertaken it was not to be hurried by their impatience or his own; nor did he contract to finish it, like a blacksmith's job, in a given time. He set about it with all due gravity and consideration, yet, as he describes his own feelings in his own words, *con grandissima diligenza e grandissimo amore*, "with infinite diligence and infinite love." He began his designs and models in

1402, and in twenty-two years from that time, that is, in 1424, the gate was finished and erected in its place. As in the first gate Andrea had chosen for his theme the life of John the Baptist, the precursor of the Saviour and the patron saint of the Baptistry, Lorenzo continued the history of the redemption in a series of subjects from the Annunciation to the Descent of the Holy Ghost; these he represented in twenty panels or compartments, ten on each of the folding doors, and below these eight others, containing the full-length effigies of the four evangelists and the four doctors of the Latin church, grand, majestic figures; — and all around a border of rich ornaments, fruit, and foliage, and heads of the prophets and the sibyls intermingled, wondrous for the beauty of the design and excellence of the workmanship: the whole was cast in bronze, and weighed thirty-four thousand pounds of metal.

Such was the glory which this great work conferred not only on Lorenzo himself, but the whole city of Florence, that he was regarded as a public benefactor, and shortly afterwards the same company confided to him the execution of the third gate of the same edifice. The gate of Andrea Pisano, formerly the principal entrance, was removed to the side, and Lorenzo was desired to construct a central gate which was to surpass the two lateral ones in beauty and richness. He chose this time the history of the Old Testament, the subjects being selected by Leonardo Bruni d'Arezzo, chancellor of the republic, and represented by Ghiberti in ten compartments, each two and a half feet square, beginning with the Creation, and ending with the meeting of Solomon and the Queen of Sheba; and he enclosed the whole in an elaborate border or frame composed of mingled fruits and foliage, and full-length figures of the heroes and prophets of the Old Testament, standing in niches to the number of twenty-four, each about fourteen inches high, wonderful for their various and appropriate character, for correct, animated design, and delicacy of workmanship. This gate, of the same material and weight as the former, was commenced in 1428, and finished about 1444.

It is especially worthy of remark that the only fault of these otherwise *faultless* works, was precisely that character of style which rendered them so influential as a school of imitation and emulation for painters. The subjects are in sculpture, in relief, and cast in the hardest, severest, darkest, and most inflexible of all manageable materials — in bronze. Yet they are treated throughout much more in accordance with the principles of painting than with those of sculpture. We have here groups of numerous figures, near or receding from the eye in just gradations of size and relief according to the rules of perspective; different actions of the same story represented on different planes; buildings of elaborate architecture; landscapes, trees, and animals: — in short, a dramatic and scenic style of conception and effect wholly opposed to the severe simplicity of classical sculpture. Ghiberti's genius, notwithstanding the inflexible material in which he embodied his conceptions, was in its natural bent pictorial rather than sculptural; and each panel of his beautiful gates is, in fact, a picture in relief, and must be considered and



judged as such. Regarding them in this point of view, and not subjecting them to those rules of criticism which apply to sculpture, we shall be able to appreciate the astonishing fertility of invention exhibited in the various designs; the felicity and clearness with which every story is told; the grace and naïveté of some of the figures, the simple grandeur of others; the luxuriant fancy displayed in the ornaments, and the perfection with which the whole is executed; — and to echo the energetic praise of Michael Angelo, who pronounced these gates "*worthy to be the Gates of Paradise!*" *

Lorenzo Ghiberti died about the year 1455, at the age of seventy-seven; but during the forty years devoted to his great work, and others on which he was engaged at intervals, the assistance he required in the various processes of his art, formed round him a school of young artists who worked and studied under his eye. Among those who frequented his atelier, was Paolo Uccello, the first who applied geometry to the study of perspective, and who devoted himself with such assiduity to the pursuit, that according to Lanzi, he never acquired celebrity in the other branches of painting. Some of his historical pictures, painted in green earth, in which he indulged his favorite taste for the novel and whimsical, are to be seen in the church of S. Maria Novella. Maso Finiguerra, to whom the invention of engraving on copper is generally attributed, and Pollajuolo, the first painter who studied anatomy by dissection, and who became the instructor of Michael Angelo; were also among the pupils of Ghiberti.

But by far the greatest of his scholars, was Masolino da Panicale, the first artist who can properly be said to have cultivated the art of *chiar' oscuro*; in which pursuit he derived great advantage from his previous attention to modelling and sculpture, the practice of which renders relief easy to the painter, beyond what is generally conceived: he practised colouring under Starnina, and attained to a considerable degree of proficiency in this department. Thus uniting in himself the excellences of two schools, he produced a new style of painting, not indeed exempt from dryness; but grand, determined and harmonious, beyond all former example. The chapel of St. Peter al Carmine at Florence, is an existing monument of his talents; he there painted two or more scenes from the life of the saint, in a manner which attests his great superiority over his predecessors; but was prevented by his too early death from completing the series, which after the lapse of some years was continued by his scholar Masaccio.

This artist, whose name was properly Tommaso Guido, or from the place of his birth Maso di San Giovanni, obtained the nickname of Masaccio (slovenly Tom), by which he is now known to all the world, from the negligence of his dress and manners, occasioned by the devotion with which he applied himself to his art. He possessed a genius well calculated to produce a revolution in painting, for Vasari

* The foregoing account of Lorenzo Ghiberti and the gates of the Baptistry at Florence, is extracted from Mrs. Jameson's "*Memoirs of the Early Italian Painters.*" Vol. I.

informs us, that, "what was executed before his time, might be called painting, but that his pictures seem to live, they are so true and natural;" and adds that "no master of that age so nearly approached the moderns." He formed the principles of his style on the works of Ghiberti and Donatello, perspective he acquired from Brunelleschi, and on his visit to Rome it cannot be doubted that he improved by the study of ancient sculpture. While in this city he painted a crucifixion, and some scenes from the life of St. Catherine of Alexandria; but unfortunately these have been so coarsely painted over, that little remains of the work of his hand. On his return to Florence, as is supposed about 1433, the completion of the paintings in the chapel of St. Peter al Carmine, left unfinished by Masolino, was entrusted to him.

The chapel which is in the form of a parallelogram, has three of its sides covered with frescoes, divided into twelve compartments, of which four are large and oblong, and the rest narrow and upright. All represent scenes from the life of St. Peter, except two, which are immediately on each side as you enter; that on the left depicting the Fall, and that on the right the Expulsion of Adam and Eve from Paradise. Of the twelve compartments, two were painted by Masolino previous to 1415, the Preaching of St. Peter, one of the small compartments and St. John healing the cripple, one of the largest. They exhibit great and unaffected elegance of style; but are excelled in this respect by those executed by Masaccio, which are contained in two large and four small compartments, representing the Tribute Money; St. Peter raising a Youth to Life; Peter baptizing the converts; Peter and John healing the Sick; the same Apostles distributing alms; and the Expulsion from Paradise.

These pictures present to us the full meridian of the new style of art, the dawn of which is apparent in the works of Masolino; and which continued to distinguish the Florentine school till the time of Raphael. The anatomy of the figure is marked with truth and judgment; the positions and foreshortenings are diversified and complete beyond those of any previous painter; and the heads are not only distinguished by great natural grace and beauty, but are marked by an expression which seems to depict the mind no less forcibly than the body. Masaccio also excelled in the expression and imitation of natural actions and feelings. In the picture of the Baptism by St. Peter, is the figure of a youth who has thrown off his garments, and stands in the attitude of one shivering with cold; and which, in the words of Lanzi, "marks as it were an era in the art." The draperies, divested of minuteness and of the long tubular folds of the Giotto school, are free and flowing; the colouring is truthful, varied, delicate, and surprisingly harmonious; and the relief given to his figures is such, that in comparison to those of his predecessors, they seem to start from the canvass. Masaccio died as is supposed in 1443, not without suspicion of poison, leaving the chapel of the Carmine still unfinished; the series of pictures being completed after the lapse of several years by Filippino Lippi.

Of the other works of Masaccio, little is known with certainty; single heads bearing some resemblance in form and expression to those in the chapel of the



Carmine, being often attributed to him on very slight authority. In the gallery of the Academy at Florence, is a beautiful picture of the Virgin and Child with St. Anna, believed to be from his hand; the composition of which was copied by Fra Bartolomeo. Nor did Raphael himself disdain to borrow from this artist; the figures of Adam and Eve in the Expulsion from Paradise, and that of the youth in the Baptism by St. Peter, being repeated by him with little alteration in the Loggie of the Vatican. Two small pictures in the Liverpool institution, representing the Martyrdom of St. Sebastian and the Temptation of St. Anthony, although generally ascribed to Andrea del Castagno, are believed by a great modern authority to be the work of this artist. *

Of the history of Masaccio little has descended to us, and that little is of the most doubtful and contradictory character, a circumstance which renders the date of his birth and death, one of the most vexed questions in biography. According to Rossini, he was born in 1417, and died in 1445, at the age of twenty-six. Vasari also says that he died before he was twenty-seven; but in that case he could not have been the pupil of Masolino, who died in 1415. According to other authorities he was born in 1401, and died at the age of forty-two. Whether he formed a school, or instructed pupils in his peculiar method, seems to be as doubtful as every other circumstance of his life; but it is certain that the chapel of St. Peter was for half a century, what the Camere of Raphael in the Vatican have since become — a school for young artists. Vasari gives a long list of celebrated painters who were accustomed to study there; in which are to be found the names of Leonardo da Vinci, Michael Angelo, Andrea del Sarto, Fra Bartolomeo, Perugino, Baccio Bandinelli, and the divine Raphael himself; and the chapel has become no less celebrated by its association with the memory of these master spirits, than from the wondrous specimens of art by which it is adorned.

“In this Chapel wrought

One of the Few, Nature's interpreters;
The Few, whom Genius gives as lights to shine —
Masaccio; and he slumbers underneath.
Wouldst thou behold his monument? look round,
And know that where we stand, stood oft and long,
Oft till the day was gone, Raphael himself,
He and his haughty rival ** — patiently,
Humbly, to learn of those who came before,
To steal a spark of their authentic fire,
Theirs who first broke the universal gloom —
Sons of the morning!” —

Rogers.

Cotemporary with Masaccio lived two monks, whose works are remarkable not alone for their intrinsic merit; but for the great but opposite impulses they produced on the style of succeeding artists. The first was a Dominican friar called

* Waagen, *Kunstwerke und Künstler in England*, Vol. I. p. 397.

** Michael Angelo.

Fra Giovanni Angelico da Fiesole, but whose name before he entered the convent was Guido Petri de Mugello. He was born at Fiesole near Florence, about the year 1387, and his first employment was that of ornamenting books with miniatures, an art he is said to have learned from an elder brother. Although, as Vasari informs us, he was one who might have passed a very agreeable life in the world, he chose at the age of twenty to bury himself within the walls of a cloister, where from the holiness of his life, he obtained the title of *Il Beato*, or "the Blessed; by which he is often mentioned in Italian histories of art. He painted only religious pictures, and never for money; but willingly executed any commissions sent him, provided the permission of his Prior were first obtained. It is not known under whom he studied; but his works, according to Lanzi, shew some traces of the manner of Giotto, both in the attitudes of the figures and the long tube-like forms of the drapery; while the influence of his former employment of painting miniatures, is visible in his diligence in minute particulars, and his elaborate finish. His chief excellence consists in the rare and angelic beauty that adorns the countenances of his saints and Madonnas, and in the expression of religious fervour, of extatic faith, or of divine resignation, he has never been excelled. He is unapproachable in depicting the rapturous beatitude of saints and angels, and great in the representation of all passive sensations; but he fails entirely in expressing energy of action, or the influence of the bad or angry passions. Even his figures of the Redeemer which should combine the representation of human vigour with that of Godlike sanctity, are wanting in the former particular, and are consequently with all their mildness and beauty, weak and unsatisfactory. Correct drawing of the figure could scarcely be expected from one who regarded the exhibition of the naked form as sinful; and there is consequently an indecision and feebleness in the attitudes of his figures, which remind us of the painters of the preceding century; they are indeed inferior in this respect to the works of Giotto. On the other hand, the sweetness and harmony of his colouring has procured him the title of the Guido of his age; and the gilding with which in accordance with the custom of the time, he adorned his draperies, is managed with unrivalled taste and skill.

The principal works of Fiesole are the frescoes in the church of his own convent of St. Mark at Florence, in the church of S. Maria Novella, and in the chapel of the Madonna di S. Brigio in the cathedral at Orvieto. Of these, the most remarkable is the painting in the chapter house of St. Mark, representing a crowd of saints kneeling around a crucifix, and gazing on the Redeemer with looks full of wonder, grief and extacy. In the same building are an Annunciation and a Madonna surrounded by angels, both of wonderful delicacy and beauty. The small easel pictures of Fiesole are numerous, and specimens are to be seen in most of the principal continental collections; paintings of a large size are rarer, and of these, one of the most beautiful is a Coronation of the Virgin in the Louvre. It represents Christ seated on a throne beneath a rich Gothic canopy, to which there is an ascent of nine steps. Before him kneels the Virgin, attired in a red tunic and



blue robe, with a royal mantle flowing down behind. Christ bending forward, is in the act of placing the crown upon her head; while a crowd of angels around, perform a celestial concert on various musical instruments. Lower down on either side, are forty holy personages of the Old and New Testament, and at the foot of the throne kneel several saints, male and female. The features of the Virgin and other female saints are delicate and beautiful in the extreme, and the countenance of the former is wonderful for its expression of humility, adoration and love. Beneath the principal picture is a row of seven smaller ones, forming a border, and representing various incidents in the life of St. Dominic. It was painted in the year 1418, for the church of that saint at Fiesole, and purchased by the French government in 1812.

Fiesole spent the greater part of his long life within the walls of his convent at Florence; but about the year 1446, the fame of his works having reached the ears of Pope Nicholas V., he was summoned to Rome to decorate the chapel of that pontiff, in the Vatican. He here painted the lives of St. Lawrence and St. Stephen, each in five pictures, which according to Kugler, are inferior to his earlier performances at Florence; they have also been painted over by some later artist. While he was at Rome, the archbishopric of Florence became vacant, and the pope struck by the virtue and learning of the painter, offered to install him in that dignity; but Fiesole declined the office from excess of modesty, entreating the pontiff to choose another more fitted by active talents, for so onerous a situation. Fiesole died at Rome in 1455, and is buried in the church of Santa Maria sopra Minerva.

The other monk was Filippo Lippi, a Carmelite, a genius of a different stamp from Fra Giovanni Fiesole. According to Vasari, he was a pupil of Masaccio; though it seems more probable that he formed his style from studying the works of that master, which adorned the church of his order at Florence. But the earnest and solemn manner of Masaccio, gave way in the productions of his imitator to a voluptuous and fantastic mode of treatment little adapted for sacred subjects; and both his works and his life, present a perfect contrast to those of his cotemporary, Fiesole. The incidents of his life resemble those of a romance. He was born about the year 1412, entered the convent almost as a child, and afterwards took the habit from necessity rather than inclination. At the age of seventeen, he fled from his monastery and escaped to Ancona; and shortly afterwards, during an excursion to sea, was taken by African pirates, sold as a slave in Barbary, and remained eighteen months in captivity, when a portrait of his master, which he had sketched on a wall with a piece of charcoal, so excited the admiration of that personage, that he gave him his liberty and dismissed him with presents. Returning to Italy, Fra Filippo gained such celebrity by the paintings he executed at Rome and Naples, that his crime as a runaway monk was overlooked, and under the patronage of the Medici family he ventured to return to Florence. In that city and its neighbourhood he executed many admirable pictures; but the money he

obtained by the practice of his art was invariably squandered in debauchery, and he appears to have passed the greater part of his life in the most bitter poverty. Being employed to paint a picture for the convent of St. Margaret at Prato, he seduced and carried off one of the novices, named Lucretia Buti, to the great scandal of the community, and grief and horror of her family. The protection of the Medici seems to have saved him from the immediate consequences of this offence, and a dispensation from his vows was obtained from the pope, to enable him to marry Lucretia. In the meantime however, Fra Filippo died suddenly at Spoleto, where he was engaged on a series of frescoes in the cathedral; as was supposed of poison, administered by the relations of his mistress; and the dispensation consequently arrived too late. This occurred in 1469, and the frescoes at Spoleto were completed by his scholar and assistant Fra Diamanti da Prato. A son borne him by Lucretia, afterwards became celebrated as a painter, under the name of Filippino Lippi.

The most important works of Filippo are those in the choir of the cathedral at Spoleto, representing on the one side the history of St. Stephen, and on the other that of St. John the Baptist, while between the windows are figures of single saints. These compositions are not without a certain degree of grandeur, but the attitudes and expression of the figures are wanting in that calm dignity, apparent in the works of Fiesole. Many of the heads, especially those of boys and females, are not wanting in grace; but it is the grace of ordinary life, not unmingled with vulgarity. The subjects are treated in a peculiarly characteristic manner, which however partakes of the fantastic; and his executioners and rabble, which are evidently painted from the life, are not always appropriately introduced. With all this, the compositions are extremely effective, the colouring clear and delicate, and the tints are often subdued by a purple hue not common to other painters.

Many other pictures by Fra Filippo are to be found in the churches and galleries of Florence, and in various continental collections, one of the most beautiful of which is the Madonna and child in the Louvre, originally painted for the church of Santo Spirito at Florence. The attitude of the Virgin is grand; but the head without ideal beauty, and the angels though graceful, have a kind of elfin expression, which savours little of the heavenly host. The figures of the adoring monks in the foreground, are however wonderful for the dignity of their forms and the devotion expressed in their upturned faces; and on the whole Filippo approaches nearer in this picture to the qualities of Masaccio, than in most of his other productions.

In the works of Fra Giovanni da Fiesole, and those of Fra Filippo, are first to be perceived marked symptoms of the great schism in modern art, which divided the painters of Italy into two sects or classes, one of which is distinguished by the name of *Idealists* or *Mystics*, and the other by that of *Naturalists*. The object of the one class being only to copy the generalities of nature, and thus form a standard of ideal beauty; while the other was content with a faithful representation of nature as they found it, without any attempt to elevate it above the commonplace, either

in form or expression. The works of the two artists of whom we are now speaking, present admirable specimens of these opposite views; the angels and female saints of Fiesole are beings of another world, both in gracefulness of form and in purity and holiness of expression, while those of Filippo are with all their beauty, mere children of earth, and judging from the expression of their countenances, by no means those most free from its faults and frailties.

These different aims are not less apparent in the works of the scholars of these masters than in their own. Beginning with those of Filippo, we find Fra Diamanti, his assistant in his last work, imitating the energy of his manner and the beauty of his colouring with great skill; as did also Giuliano Pisello, a Florentine of the same school; his son Francesco Pisello (called Pisellino to distinguish him from his father), followed with still greater success, and a small picture of the Madonna and Child in the Pinakothek at Munich, and another in the Liverpool institution, representing the exhibition of a reliquary to a crowd of devotees, attest how closely he approached the peculiar manner of his teacher.

Another scholar of Filippo was Alessandro Filippi, generally known by the name of Sandro Botticelli, from his first master, a goldsmith of that name. The energy and power apparent in the works of the master were inherited unimpaired by the pupil, joined however to a peculiar striving after effect and an attempt to raise the circumstance represented above the commonplace. In this he occasionally succeeded admirably, as may be seen in a picture of the Virgin crowned by angels, in the gallery at Florence. The heads in this painting are wonderfully beautiful and attractive, especially that of the Madonna, which he appears to have repeated with more or less success in all his pictures in which she appears. A Virgin with angels, of the same type, is to be found in the Louvre, and two others in the Museum at Berlin. The Academy of Florence also possesses an altar-piece by this master, representing the favorite subject of the Coronation of the Virgin, with the four fathers of the church beneath, in which the heads are wonderful both for execution and expression.

The striving after effect above mentioned, becomes more apparent in Sandro's pictures of mythological subjects, which were now introduced for the first time into modern art. Of these, the most celebrated is a Birth of Venus in the gallery at Florence, representing the naked goddess floating over the waves in a shell, which is blown towards the shore by the winds, represented in human form, while on the shore an attendant is seen awaiting her arrival with a mantle. This picture is a truly charming production; while another Venus in the Royal gallery at Berlin, is comparatively cold and unattractive. The Frescoes with which Sandro adorned the Sistine chapel in the Vatican, exhibit both the faults and beauties of this painter in the strongest light. They represent Moses slaying the Egyptian, the Band of Korah, and the Temptation of Christ; and in addition to these subjects, there are twenty-eight figures of Popes, between the windows, many of which possess great dignity.

Among the scholars of Sandro Botticelli was a son of Fra Filippo Lippi (born in 1460, died in 1505), generally called Filippino Lippo, to distinguish him from his father whose name he bore. The affected hastiness of Sandro's manner, and the mannerism too often apparent in the attitudes and drapery of his figures, were fully inherited by the pupil; but the greater ability of the latter enabled him to attain a degree of ease and freedom which makes us forget for the moment the similarity of style existing between his paintings and those of his instructor. In some of his works Filippino stands forth as the greatest master of the age in which he lived, while others are marked by all the mannerism and constraint visible in the paintings of Botticelli. The rich architectural decorations which he introduced into many of his pictures, were the fruits of a study of the works of antiquity, which however, like most painters of this period, he appears to have valued rather for the beauty of the ornaments, than as guides to a correct knowledge of the human form.

To Filippino Lippi was entrusted the task of finishing the series of paintings in the chapel of the Carmine at Florence, which had been interrupted by the death of Masaccio in 1443, and these pictures belong at once to the earliest and most exquisite of his works. Although not fully equal in beauty and simplicity to the creations of Masaccio, they approach them more closely than those of any other painter, and his figures in the picture of St. Peter and St. Paul restoring a dead youth to life (a scene from the apocryphal History of the Apostles), which was commenced by Masaccio and finished by Filippino, are not unworthy of standing beside those of his great predecessor. In 1492, he was summoned to Rome by Cardinal Carafa, to decorate a chapel in the church of S. Maria sopra Minerva, which he had recently founded. The subjects are the apotheosis of the Holy Virgin and that of St. Thomas Aquinas, the latter occupying the wall on the right side of the entrance. It represents St. Thomas throned under a canopy of rich architecture, the principal ornaments consisting of naked children; his feet rest upon a vanquished heretic, and a number of spectators look down upon the scene from an upper gallery. The most remarkable quality of the painting consists in the lifelike and varied expression visible in the countenances of the heterodox teachers, on which shame, sorrow and contrition, are impressed with wonderful truth and power. On the wall opposite the entrance, St. Thomas is represented in the act of recommending Cardinal Carafa to the notice of the Virgin, who is engaged in prayer, and who casts a stolen glance at an angel who enters from the other side of the picture. A curtain partly withdrawn, shews a book-shelf and writing-desk in the background. The altar-piece consists of a picture of the annunciation, and on the wall over and at the side of the altar, is a painting of the ascension of the Virgin (which has suffered from being repainted); the attitudes and gestures of the disciples that stand around the open grave, are full of truth and nature, but the general expression is less that of devotion, than of astonishment at the miracle.



On his return to Florence, Filippino painted the events in the life of St. John on the side wall of the chapel of Filippo Strozzi, in the church of S. Maria Novello; in which he displayed his power of treating the incidents in a dramatic and effective manner, in the most brilliant light, without however greatly troubling himself as to whether his mode of treatment was that best suited for religious subjects. St. John restoring Drusiana to life, is one of the most wonderful productions of its kind ever painted; the Apostle points to heaven with his right hand, while with his left he touches Drusiana, who raises herself from the bier with the most wonderful expression of newly awakened life depicted on her countenance. The bearers fly from the spot with horror; but a number of females remain in trembling expectation, while their children cling around them in terror. Scarcely less excellent is the banning of the Dragon from the temple by St. Philip. The heathen priests are seen descending the steps of the temple boiling with rage and disappointment, while the monster retires before the dignified form and gestures of the Apostle. Around the king's son who has been slain by the Dragon, is a beautiful group of courtiers; while to the right stand others shuddering at the Dragon and holding their noses as if in fear of infection. The single groups and figures in these paintings are all excellent; the females are beautiful and the males dignified, while the forms seem to move and breathe with all the truth and vigour of reality. The execution is light, free and masterly; but the arrangement of the drapery is in many instances capricious and unnatural.

Among the other remaining works of Filippino, may be noticed a tabernacle at Prato, on the sides of which are paintings of a Madonna and child, and a group of saints; they have suffered much from time and have also been repainted; but many of the heads notwithstanding this, are of wonderful sweetness and beauty. The most beautiful easel picture is to be seen in the church of the Badia at Florence, and represents the vision of St. Bernard. It is evening, and the saint is engaged in writing at a desk in the open air before the monastery, when he is surprised by the appearance of the Virgin surrounded by a host of angels, and the pen falls from his hand. The work is one of the painter's earliest productions, and the influence of the style of Botticelli is perceptible in every part of the picture; but in no instance have the Florentine naturalists succeeded in representing a supernatural occurrence with so much grace and beauty, as in this painting. Other easel pictures in the gallery at Florence, in the museum at Berlin, and also one in the Pinakothek at Munich, representing Christ appearing to his mother after his crucifixion, give but an imperfect idea of the powers of this master.

Cosimo Roselli, another Florentine artist of this period, who is supposed by some writers to have been originally a scholar of Fiesole, and who was employed under the guidance of Botticelli in the decoration of the Sistine chapel at Rome, has also bequeathed some remarkable works to posterity. The finest of these, a large fresco in the chapel of St. Ambrogio at Florence, is engraved in Lasinio's collection from the old Florentine masters. It represents the removal of a wonder-working chalice

from the church of St. Ambrosio to the palace of the bishop, and as in the works of Masaccio, a large part of the composition is composed of groups of spectators, among which are many charming female heads, as well as graceful and dignified figures, both male and female. The costume is that of the time, and is very carefully executed. In the same church is also an altar-piece from his hand, representing the Holy Virgin surrounded by angels, with saints kneeling at her feet, the figures in which are at once natural and graceful. The frescoes executed by him in the Sistine chapel are of comparatively little importance.

At the head of the undoubted scholars of Fiesole, stands Benozzo Gozzoli, one of the most remarkable artists of the age in which he lived. Of the circumstances of his life little is known, and the dates of his birth and death are also extremely uncertain. He seems to have been the first of the Italian painters who possessed a lively sense of the beauty and variety of the external and material world, and to have been fully impressed with the beauty and sublimity of nature. He was the first to introduce rich and varied landscapes into the backgrounds of his pictures, which he animated in the most agreeable manner with representations of birds and other animals; and when the scene is laid in the interior of buildings or of cities, he shews not less taste in the introduction of rich architectural ornaments, noble halls, arcades or galleries. His knowledge of the human figure did not greatly exceed that of his preceptor, nor did he quite equal him in the celestial grace and beauty of his heads; but his colouring was of the same light and cheerful character, and he displayed a certain gaiety of conception and a degree of dramatic power in the composition of his pictures, which are not to be seen in the works of Angelico. Unlike that master, he seldom confined his compositions to the number of figures necessary to the story of the picture; but generally surrounded the principal groups with a circle of spectators, in which are frequently to be found portraits of his contemporaries.

The earliest remaining works of Benozzo are some frescoes in the cathedral at Orvieto, and others in the churches of the little town of Montefalco, near Foligno, all of which are more or less in the style of his master. His peculiar manner was first developed in the paintings which he executed in the year 1465, in the churches of San Gimignano, a little city on the road from Florence to Siena, the best of which are those in the church of S. Agostino. All the characteristics of his original style are however still more apparent in his greatest work, the series of frescoes with which he decorated the north wall of the Campo Santo at Pisa.

When the troubles of war, famine, plague and intestine divisions, which had distracted Pisa during the first half of the XVth century, had subsided, the citizens of that rich and active republic resumed those works of peace which had been interrupted for nearly a hundred years, and resolved to complete the painting of their far-famed cemetery, the Campo Santo, of which one side, the north wall, was still untouched, with the exception of a small portion occupied by scenes from the Book of Genesis, generally attributed to Buffalmacco; but assigned by later



writers to Pietro di Puccio. * They intrusted the work to Benozzo Gozzoli, who did not hesitate to undertake a task which, to use Vasari's strong expression, was nothing less than "*terribilissima*," and enough "to frighten a whole legion of painters." In twenty-four compartments he represented the whole history of the Old Testament from Noah down to king Solomon. The endless fertility of fancy and invention displayed in these compositions; the pastoral beauty of some of the scenes, the Scriptural sublimity of others; the hundreds of figures introduced, many of them portraits of his own time; the dignity and beauty of some of the figures, almost equal to Raphael, the ample draperies, the gay rich colours, the profusion of accessories, as buildings, landscapes, flowers, animals, and the care and exactness with which he has rendered the costume of that time — render this work of Benozzo one of the most extraordinary monuments of the XVth century. It appears that this grand series of pictures occupied the artist not less than sixteen years, it having been commenced in 1469, and finished in 1485.

The greater part of the original frescoes are still in a wonderful state of preservation. Three out of the twenty-four are indeed almost entirely destroyed, and the others have peeled off in some parts, but in general the expression and the lucid harmony of the colours have remained. Each compartment contains many incidents and events artlessly grouped together. Thus we have Hagar's presumption, her castigation by Sarah, the visit of the three angels, etc. in one picture. Among the most beautiful subjects may be mentioned the Vineyard of Noah; the first which Benozzo painted, as a trial of his skill. On the left of this composition are two female figures — one comes tripping along with a basket of grapes on her head, the other holding up her basket for more — which are perfect models of pastoral grace and simplicity. In the building of the Tower of Babel a crowd of spectators have assembled to witness the work; among them are introduced the figures of Cosmo de Medici, the father of his country, and his two grandsons Lorenzo and Giuliano, with Poliziano and other personages, all in the costume of that time. In the marriage feast of Jacob and Rachel, he has introduced some remarkably graceful figures of females dancing. In the recognition of Joseph he has painted a profusion of rich architectural decoration — palaces, colonnades, balconies and porticoes, in the style of his time; and in the distance we have, instead of the Egyptian Pyramids, a view of the Cathedral of Pisa!

Soon after the completion of the last compartment, the Queen of Sheba's visit to Solomon (of which unhappily scarce a fragment remains), Benozzo Gozzoli died at Pisa. The grateful and admiring Pisans, among whom he had resided for sixteen years in great honour and esteem, had presented him in the course of his work with a vault or sepulchre just beneath the compartment which contains the history of Joseph, and in this spot he lies buried, with an inscription purporting that his best monument consists in the works around. Benozzo left an only daughter,

* E. Förster: *Beiträge zur neuern Kunstgeschichte*, p. 123.

who after his death inherited the modest little dwelling which he had purchased for himself on the Carraia di San Francesco. *

Moveable pictures by Gozzoli are rare, the most important known to exist is that in the Louvre, originally painted for the Cathedral of Pisa. It represents St. Thomas Aquinas throned between Plato and Aristotle, while above is seen the figure of Christ surrounded by the four Evangelists, and below Pope Sixtus IV. in the midst of an assembly of divines. An altar-piece in the Vatican representing the miracles of some Polish saint in a series of highly characteristic designs, is ascribed to him, as is also another representing the Madonna surrounded by saints and angels in the church of S. Andrea near San Gimignano; but this latter work has suffered greatly from being repainted.

The peculiar style first apparent in the works of Benozzo Gozzoli, attained in the hands of an artist of somewhat later date, to its fullest vigour and developement. This was Domenico Corradi, surnamed Ghirlandajo, one of the greatest masters of his own and all other ages, and who flourished from about 1449 to 1495. His father, one of the most eminent goldsmiths of his time, is said to have invented the garlands (Ghirlanda) of gold and silver flowers, which became the fashionable head dress of the Florentine women, and thus to have obtained the by-name of Ghirlandajo, which afterwards descended to his son. Domenico was educated for his father's profession, but his talent for drawing displayed itself in the rapid and faithful sketches he was accustomed to make of the persons who visited or passed his father's shop; and at about the age of twenty-four, he quitted the profession of goldsmith, and became a painter. His instructor in his new career was Alessio Baldovinetti, one of the less important masters of the period, who from the natural manner in which he painted the landscapes and other accessory parts of his pictures, is supposed to have formed his style on the study of the Flemish masters; a circumstance that was not without influence on the works of his pupil.

In the paintings of Ghirlandajo the artistic direction of the age attained to a great and peculiar elevation; the painter was no longer inspired merely by beauty of form, or by the desire of representing the various appearances of nature in a worthy and dignified manner; a new element becomes for the first time apparent in the works of this artist, viz. the desire of exhibiting the glory and majesty of his native country, which at this period had reached its highest point of power and opulence. The turn for portrait painting which he displayed in early life, continued to influence him throughout his whole career, and that which only appears occasionally and as an exception to the general rule in the works of his predecessors, becomes a marked and striking characteristic in the paintings of this master. We allude to the introduction of the portraits of his cotemporaries into scenes from sacred history or from the lives of the saints, a practice which has been decried by many critics, as pro-

* The preceding description of Benozzo Gozzoli's paintings in the Campo Santo, is taken, with some alterations, from Mrs. Jameson's *Memoirs of the Early Painters*. Vol. I.

ductive of the most ridiculous anachronisms, and as destructive of all solemnity and unity of feeling. It must be observed however, that the figures of the saints or ideal persons are never portraits, and that the real personages introduced are seldom actors in the scene, but appear as witnesses or spectators in the foreground, and not unfrequently fill the greater part of the picture. They stand in the costume of their time, in graceful and well ordered groups around the principal subject, and so admirable is the whole arrangement, that the introduction of these figures far from appearing incongruous or bizarre, serves to give an air of peculiar solemnity to the scene.

To the earliest works of Ghirlandajo, belong the paintings executed by him in the Sistine chapel at Rome, which at this period afforded an arena, on which the best artists of Italy contended for superiority. Of these, only one, representing the Calling of St. Peter and St. Andrew, has descended to the present time; the other, a Resurrection of Christ, having been destroyed to make room for Michael Angelo's famous picture of the Last Judgment. On his return from Rome about 1480, he executed several paintings in the church of Ognissanti (All Saints), one of which in the choir of the building is remarkable for the attention paid to the still-life accessories of the picture, which reminds the spectator of the works of the Flemish artists of the same period; while a Lord's Supper in the refectory of the same monastery consists of severe dignified figures, in which may be perceived a successful attempt to give to each of the single heads, a peculiar and characteristic expression.

Of far more importance, not only in the attitudes and movements of the figures, but also in the treatment of the flesh and the power of expression displayed in the countenances, are the paintings executed by Ghirlandajo in the chapel of the Sansetti, in the church of the Trinità at Florence. They bear the date 1485, and consist of scenes from the life of St. Francis, the most excellent of which is that representing the death of the saint, surrounded by the monks of his order. The simple and solemn arrangement of the whole composition, the dignity and naïveté of the single figures, and the noble and manly expression of grief, awe and resignation, visible in the various countenances, render this picture one of the most wonderful productions of modern art. It must not be forgotten however, that the pictures of this series are of very unequal merit, and considered as a whole they are probably inferior to those executed in 1490, in the church S. Maria Novella. These represent on the one side the history of the Virgin, and on the other, various scenes from the life of St. John the Baptist. In the picture representing the Birth of the Virgin, as well as in that of her visit to St. Elizabeth, Ghirlandajo has introduced the portrait of Ginevra de Benci, one of the most beautiful women of her time; while in others are to be seen the figures of Lorenzo de' Medici, Poliziano, Demetrio Greco, Marsilio Ficino, and other celebrated persons, as well as his own portrait and those of many of his cotemporaries.

In his smaller pictures, the peculiarities of Ghirlandajo's style did not develope

themselves with such striking beauty as in his larger productions; nor is the colouring free from a certain degree of tawdriness; yet many excellent specimens are to be found among them, the best of which are to be seen at Florence. A beautiful picture of the Adoration of the Magi adorns the church of the Foundling hospital in that city, and in the Gallery of the Academy are two others of the same subject, remarkable for the great beauty of the heads of the Madonnas. The Pinakothek at Munich contains four pictures ascribed to this master, and the Museum at Berlin six; there is also one of great beauty in the Louvre, representing the Visitation of the Virgin.

The two brothers of Ghirlandajo, Davide and Benedetto, were also painters of considerable merit, and assisted him in the execution of his great works, as did also his brother-in-law Bastiano Mainardi, an artist whose works are remarkable for the expression of mildness and devotional feeling with which he invested the heads of his saints. The son of Domenico, Rudolfo Ghirlandajo, also became at a later period a great artist.

Ghirlandajo formed many scholars, the most celebrated of whom were the great Michael Angelo (of whom we shall speak at a later period), and Francesco Granacci. This latter artist united to the peculiarities of Ghirlandajo's manner, a grace and beauty which were all his own; without however attaining to either the vigour or depth of thought which are apparent in the works of his master. In the Pitti collection at Florence, as also in the gallery of the academy in the same city, are to be seen several pictures by this artist, of which the most excellent are a series of small subjects representing the martyrdom of St. Apollonia. During the later years of his life he altered his style to one resembling that of his illustrious fellow pupil Michael Angelo.

While the scholars and imitators of Ghirlandajo confined their compositions almost exclusively to groups of draped figures, and devoted a great part of their attention to the portraits which generally occupied the foregrounds; another class of artists continued to follow in the footsteps of Masaccio, and to shew a strong preference for the study and exhibition of the naked figure. At the head of this latter class of painters stands Andrea del Castagno, who flourished about the middle of the XVth century, and whose productions notwithstanding their anatomical correctness, produce a disagreeable impression, from the harshness and formality of the outlines and a want of mellowness in the colouring. Several specimens of his works are to be found in the gallery of the academy at Florence, and in the Museum at Berlin; but the most celebrated is a fresco in the church of Santa Croce, in the former city, representing St. Francis and St. John the Baptist, and which exhibits considerable power in the composition, combined with great force of expression. The name of Andrea del Castagno, is however better known to the present age from the imputation of a horrible crime which rests upon his memory, than from the comparatively few paintings which have descended to us. Up to this period all moveable paintings had been executed in distemper; but in the early



part of the XVth century, the art of painting in oil was discovered or improved by Johann van Eyke, and a certain Neapolitan painter named Antonello da Messina, having travelled into the Netherlands learned the secret, which on his return to Italy, he communicated to his friend Domenico Veneziano, who was then practicing with considerable reputation at Florence. Envious of the fame which Domenico had acquired by the brilliancy and beauty of his colouring, Andrea first obtained his secret by a show of the most devoted friendship, and then seized an opportunity of assassinating him, while engaged in serenading his mistress; a crime which he is said to have confessed on his death bed, some years afterwards. This story, which is related by Vasari, proves indeed that the introduction of oil-painting into Italy produced an epoch of sufficient importance to give rise to a popular legend, the truth of which is however rendered doubtful by several circumstances. In the first place Van Eyck does not appear to have made any secret of his discovery, which was practiced both by his scholars and rivals during his life time, so that the assassination of Domenico would have had but little effect in checking the progress of the new method. Secondly, it is by no means proved that Domenico ever practiced oil-painting; * and thirdly, all the remaining works of Castagno are executed in distemper, so that it would seem he never availed himself of the secret he had taken such flagitious means to acquire.

The impulse given at this period to the study of the naked figure, is principally to be attributed to the influence which sculpture exercised upon the sister art of painting. Numerous sculptors or rather workers in bronze, flourished during the XVth century at Florence, of whom Antonio Pollajuolo (b. 1431, d. 1498), and Andrea Verocchio (b. 1432, d. 1488), were masters not alone of the chisel but of the pencil. The latter of these artists is celebrated as having been the instructor of both Lionardo da Vinci and Michael Angelo, and is said to have been the first who took casts in plaister from the life, as aids in the study of nature. Both these masters however excelled rather in sculpture than painting, their works in the latter branch of art being only characterised by an anxious striving after correctness in the anatomy of the figures. Several paintings by Pollajuolo are to be seen in the churches and galleries of Florence, and in the Gallery of the Academy is one by Verocchio representing the Baptism of Christ, in which one of the angels is said to be the work of Lionardo da Vinci, and Vasari relates that this figure so far excelled the rest of the picture, that Verocchio ashamed of being surpassed by a boy, from that time abjured the use of the pencil. Kugler remarks that in "this not very excellent figure," the characteristics of the style of Lionardo da Vinci are

* A picture known to be the work of Domenico, still exists in the church of St. Lucia at Florence; but critics disagree as to the material in which it is painted, Rumohr (*Italienische Forschungen*, Vol. II. p. 262.) asserting it is executed in distemper, and Förster (*Kunstblatt* 1830, p. 67), that it is painted in oil.

already apparent, and that the manner of Verrochio appears to be allied to that of Andrea del Castagno.

The peculiar style visible in the works of the artists last mentioned, attained its highest developement in those of another Tuscan painter, who flourished at the close of the century. This was Luca Signorelli (b. 1439, d. 1521), the pupil of Pietro della Francesca, a painter who practiced during the middle of the XVth century at the court of Urbino, and whose works bear a certain resemblance in point of style, to those of the Paduan and Umbrian schools, as well as to those of the Florentine masters, and from whose hand some grand and simple compositions still remain in the churches of S. Francesco at Rimini and of S. Francesco at Arezzo. His pupil seems to have combined in an eminent degree the excellences of his master and those of his Tuscan cotemporaries, and in the paintings from the life of Moses, which he executed in the Sistine chapel, he appears as one of the greatest masters of his age. The peculiarities of his style appear however to the greatest advantage in the large frescoes executed by himself and scholars in the chapel della Madonna di San Brizio, in the Cathedral at Ovieto. The whole of the walls of this structure are devoted to a pictorial representation of the four last things — Death, Judgment, Hell and Paradise; and the wall at the back of the chapel had already been decorated by Fiesole and Benozzo Gozzoli, with paintings representing Christ throned as judge of the world, and groups of Prophets, Apostles and Martyrs. The work was now completed by Signorelli, certainly not in the manner it had been commenced by Fiesole; but in one which no other painter of the age, with the exception of Lionardo da Vinci, could have achieved. The principal subjects consist of four large pictures on the walls on the right and left of the chapel, representing the History of Antichrist, the Raising of the Dead, Hell and Paradise, all of which are simple, grand, and expressive compositions, abounding in original ideas and motives. The drawing of the naked figures though somewhat harsh, is correct and spirited, the anxious striving after anatomical correctness visible in the works of earlier artists, is here happily avoided, and in its stead appears an air of grandeur and freedom, which reminds the spectator of the works of Michael Angelo. Signorelli is also extremely happy in his draperies, which in their broad, free and ample folds, display a fortunate imitation of the antique. The lower part of the walls are filled with subjects of a decorative character, including the heads of several heathen poets, and small pictures from the pagan mythology, the artists of this age seeing nothing incongruous in this strange mixture of subjects.

Other works of Signorelli are to be found in the churches of his native city Cortona, and several of his smaller works in the Galleries of Florence, all of which exhibit symptoms of the new era in art which distinguished the succeeding century. The two wings of an altar-piece in the Museum at Berlin, representing figures of saints, exhibit in addition to the beauty and decision of form peculiar to this artist, a tenderness of expression in the heads, which partakes of the character of the



Umbrian school; and an altar-piece in the Cathedral of Perugia, representing the Virgin throned and surrounded by saints, is justly considered both for the grandeur of the composition and the peculiar warmth of the colouring, as one of the greatest master-pieces of this artist.

CHAPTER V.

State of the Art in Italy in the XVth century, continued. The Schools of Upper Italy.

We must now take leave for a time of Florence and her painters, who were striving to reach perfection by the most obvious path, viz. the imitation of nature, and whose ideas of the grand and beautiful were derived from the objects animate and inanimate, which surrounded them; and direct our attention in the first instance to Padua, in which city a school of artists had arisen who arrived at eminence by a different course to that pursued by the Florentines, their style having been formed almost exclusively on a careful study of the antique. This course is indeed essentially the same as that adopted at an earlier period by the great sculptor Niccola Pisano and his cotemporaries; with this exception however, that the study of the Paduan artists seems to have been confined entirely to the relics of Pagan art, while the works of the early Christian painters, numerous specimens of which existed (and still exist) in Italy, were altogether disregarded.

The founder of this school was Francesco Squarcione, a native of Padua (b. 1394, d. 1474), who inspired in early life by a passion for the antique, had not only travelled over the whole of Italy; but even visited Greece for the purpose of collecting the remains of ancient art. On his return to his native city he opened there a school or academy for painters, which in consequence of the richness of his collection was frequented by numerous scholars from the most remote parts of Italy, who on returning to their homes spread the style they had acquired at Padua over the greater part of the peninsula. Squarcione himself appears to have been distinguished rather by his talents as a teacher than by those displayed in the pictures executed by his own hand, and the few of these that have descended to the present time are by no means remarkable for merit.

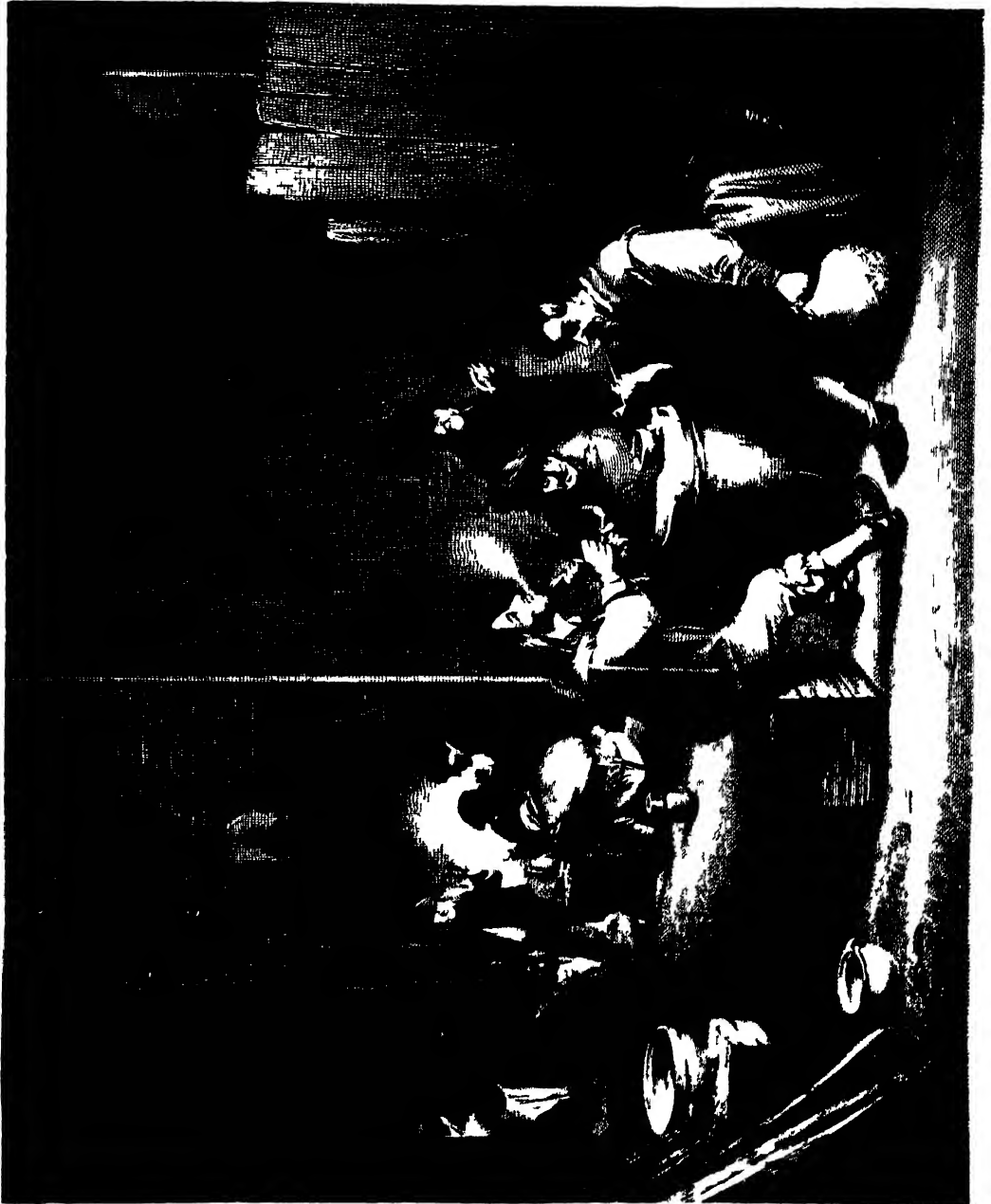
During the period in which Squarcione taught at Padua, another painter of eminence Giacomo Bellini, lived and worked in that city, and his style is supposed to have had an important influence in the formation of that of the greatest of Squarcione's scholars Andrea Mantegna. The undoubted pictures of Bellini are extremely rare; but a volume containing ninety-nine drawings by his hand, and bearing the date 1450, exists in the collection of Signor Mantovani at Venice. Its contents consist of designs for religious subjects, studies from the antique, architectural sketches and costumes. In these drawings the peculiar characteristics of the school

of Padua is distinctly visible, and we perceive as it were the dawn of the style of Mantegna, who may possibly have studied directly from them.

Of the numerous scholars of Squarcione, who are said to have amounted to not less than one hundred and thirty-seven in number, the names of only three or four have escaped oblivion, and of these only one has attained to a great and lasting celebrity. This is Andrea Mantegna (b. 1430, d. 1506), an artist whose genius influenced in a greater or less degree the whole of the schools of Italy. Andrea commenced his career as an artist by a diligent study of the statues, bas-reliefs and other remains of antiquity, with which Squarcione had enriched his academy, and he retained throughout his whole life a taste for the forms and effects of sculpture, which in his early works betrayed him not unfrequently into a dry and formal manner, but he corrected this in the later period of his career by a careful study of nature, and his works are distinguished not less by the beauty and dignity of the figures, than by the grace, vivacity and truth of character, which animate the heads. In perspective, of which he was a consummate master, he sometimes carried his love of truth to the extent of attempting optical illusion, as is seen in one of his altar-pieces which was intended to be placed at a considerable height above the spectator, and in which the distant figures are only visible to the knee; his figures of saints and ideal persons, are often with all the power of expression they display, commonplace and portraitleike, and their action is sometimes ill chosen; as in a picture of the Burial of Christ, in which he has represented St. John in the act of expressing his sorrow by loud outcries; but in spite of these occasional defects, few artists have existed whose works impress the mind of the spectator more powerfully and agreeably than those of Mantegna.

Although a native of Padua, Mantegna resided principally at Mantua, where he was particularly patronized by the Marquis Ludovico Gonzaga, for whom he executed some of his finest works; among others, the famous freeze, representing in nine compartments the Triumph of Julius Cesar on his return from Gaul. These pictures after adorning the palace of S. Sebastian at Mantua, for a century and a half, were sold with the rest of the Mantuan collection to our king Charles I. and came with some other works of Mantegna to England. On the sale of king Charles's pictures by the Parliament, they were purchased for a thousand pounds, but returned to the Royal collection after the accession of Charles II.; and they now form one of the most valuable ornaments of the gallery at Hampton Court. They are painted in distemper upon twilled linen, and have suffered not only from the effects of time, but also from having been partially repainted; yet the richness of fancy displayed in the composition, the variety in the attitudes of the figures and in the expression of the heads, together with the scientific manner in which the perspective is managed, render this series of pictures one of the grandest works of the fifteenth century.

The remaining works of Mantegna are so numerous that we must content ourselves with recording the most remarkable, and to these belong a series of paintings in the church of the hermitage at Padua executed by him in conjunction with Bona



Ferranese, Anonino and Nicolo Pizzolo, all of whom were scholars of Squarcione. They represent scenes from the history of St. Jacob and St. Christopher, and notwithstanding their present delapidated condition, are wonderful not only for the grandeur of the designs, which are carried out in a purely historical manner without the aid of allegory; but also for the skill displayed in the *chiaro' scuro* and perspective, and above all for the elaborate finish, every part being executed with the delicacy of miniatures. His most celebrated performance in oil, is the picture called by the Italians "*la Madonna della Vittoria*," painted in 1495, for a chapel erected by the Marquis Francesco Gonzaga, in the church of the Filippini, in commemoration of a victory gained by that prince over Charles VIII. of France at the battle of Formoli. It represents the Marquis in armour kneeling before the Virgin and Infant, seated under a canopy composed of rich garlands of fruit and foliage, and surrounded by several saints, and near her St. Elizabeth, which is a portrait of the Marchioness Isabella, with the young St. John. This picture was finished in the year 1500, when Mantegna had attained the age of seventy, yet in softness and beauty of execution it exceeds all his other works, while the poetical conception of the design, the grandeur of the figures and the force of expression displayed in the heads, prove that his powers were unimpaired even at this advanced age. This interesting picture was carried off by the French during the wars of the revolution, and it now forms one of the principal ornaments of the Louvre. In the same gallery are two mythological subjects distinguished by the same excellences, and in which the figures of the naked children and dancing muses, are entirely free from the hardness and constraint visible in his earlier works. A *Pieta* in the Museum at Berlin (a dead Christ between two Angels) is scarcely less admirable, the head of the Redeemer displaying great beauty of form, while the countenances of the angels are full of the most exquisite expression of grief and devotion.

The most important easel picture by Mantegna remaining in Italy, is the altarpiece of the church of St. Zeno at Verona, representing the Madonna enthroned amidst saints and angels. The figures of both the Virgin and the divine infant who is standing on her knees, are full of grace and dignity, while those of the saints are distinguished by the expression of intellectual power in the heads, and a peculiar grandeur in the sweep of the drapery. This picture was also carried off by the French, but restored at the peace of 1814. Three small paintings representing the Mount of Olives, the Crucifixion and the Resurrection, which occupied the space beneath the principal subject, were however lost in the removal. Other pictures by Mantegna, mostly of a small size, are to be found in the public galleries of Florence, Milan and Naples; the Pinakothek at Munich contains two, a *Death of Lucretia* and a *Head of Christ*, neither of which are good specimens of his style.

Mantegna owes much of his celebrity and his influence over the artists of his age, to the general diffusion of his designs through the medium of engraving on copper, an art unknown till his time, and of which he was one of the earliest

practisers. His plates are generally executed by single strokes from one corner of the plate to the other, in a manner resembling drawings made with a pen, and without hatchings or cross lines. Most of his prints are engraved from his own designs, and are distinguished by a simplicity and correctness of outline unusual at this early period of the art. The most remarkable engravings executed by Mantegna are those after his paintings of the Triumph of Julius Cesar, now at Hampton Court; but a complete set is seldom to be met with.

Of the scholars of Mantegna, none attained to any great reputation or influence in their art, his two sons were painters, and assisted him in the execution of his pictures, but they inherited little of his genius; the same may be said of Bernardo Parentino, whose works however approach nearest to the style of the master; while those of Carotto and others, belong to a later period.

The other scholars of Squarcione were all immensurably inferior to Mantegna, the most important being Marco Zoppo, a native of Bologna, whose works present a coarse exaggeration of all the peculiarities of the school, while the figures in his religious pictures have the air of peasants and beggars rather than of saints and apostles, and it is only in the accessories of his paintings that we recognise the manner of his master. His principal remaining work, a Virgin surrounded by saints, is in the Museum at Berlin, it bears the date 1471, and is an excellent specimen of the disagreeable style of the artist.

Stefano da Ferrara, a scholar of Mantegna, seems to have been considered an artist of some eminence in his day; but his few remaining works display a strange fantastic method of treating his subjects, a tendency which was carried to a still greater extent by a cotemporary artist generally called Il Cosmè, but whose real name was Cosimo Tura. He was a native of Ferrara, and one of his best pictures, a Madonna and saints under a canopy of rich architecture, is in the Berlin Museum.

Among the artists who flourished at this period at Ferrara, and whose works betray the influence of the school of Padua, the most worthy of notice are Francesco Cossa and Lorenzo Costa, both of whom were employed by Giovanni Bentivoglio, at that time the ruler of Bologna. In the gallery of that city is a large picture of a Madonna and saints, by the first named artist, and in the chapel Bentivoglio (in the church of S. Giacomo maggiore) is a Virgin surrounded by the family of the founder, by the second; they are extremely similar in point of style, and exhibit a vigorous perception of nature after the Paduan manner. Opposite the picture last mentioned, are two large subjects representing the Triumph of Life and the Triumph of Death (the car of the first drawn by Elephants and that of the latter by Buffaloes), both of which are also the work of Lorenzo Costa. Although the figures are wanting both in expression and vivacity, there is a certain power in the composition of these subjects, that distinctly indicates the latent talent which was developed by this painter at a later period, and of which we shall presently have to speak.



The pupils which Lorenzo formed at Ferrara, followed for the most part the fantastic manner of the older Ferrarese masters. Of these pupils the most noted are *Ecole Grandi*, of whose works little of importance has descended to us, and *Ludovico Mazzolini*, whose productions display a singular love for the strange and the bizarre, often mingled with forms and motives from the antique; his heads possess great character, which sometimes approaches the verge of caricature, and his colouring is energetic and brilliant, especially in his draperies. The Museum at Berlin contains his best remaining picture, a young Christ preaching in the temple, which affords as a good idea of his peculiar manner, as does also a small picture in the Pinakothek at Munich (No. 588.) representing the Virgin and Child seated in a landscape; Joseph presents the infant with a shell containing currants, while God the Father looks down upon the scene from the clouds. In both these pictures the head of Christ is graceful and pleasing, but in the former those of the Scribes and Pharisees are treated in a humorous manner. A similar style is apparent in the works of *Domenico Panetti*, another Ferrarese master of this period.

Returning to the direction of the Paduan school, we find a close relationship to the same, in the works of *Melozzo da Forly*, who to judge from his works was probably a scholar of *Sqarcione*; but who is known to have studied under *Pietro della Francesca*, the master of *Luca Signorelli*. In the year 1472, he painted in the church of the Apostles at Rome a fresco, which if an opinion can be formed from the few fragments remaining, must have been a work equalled by few of that period. A figure of Christ as judge of the world surrounded by angels, in the Quirinal palace, and some single figures of angels in the sacristy of the Vatican, shew a fullness and beauty of form and a softness and transparency of colouring, which have caused them to be compared with the works of *Titian*, although in general the style more closely resembles that of *Correggio*. Here, as in the famous dome in the Cathedral at Parma painted by the artist last mentioned, we find half a century earlier, the same bold and masterly attempt at the foreshortening the figure; the draperies indeed are faulty from the want of decided form, but the majesty of the principal figure, the freshness and beauty of the adoring genii, and the celestial grace of the angels, are exhibited with a felicity only to be rivalled by the best works of *Mantegna* or *Signorelli*. In the gallery of the Vatican is another fresco which is attributed to *Melozzo*; it represents *Pope Sixtus IV.* giving audience to several persons, the composition is stiff and constrained, but the figures are full of simple portraiture truth and nature.

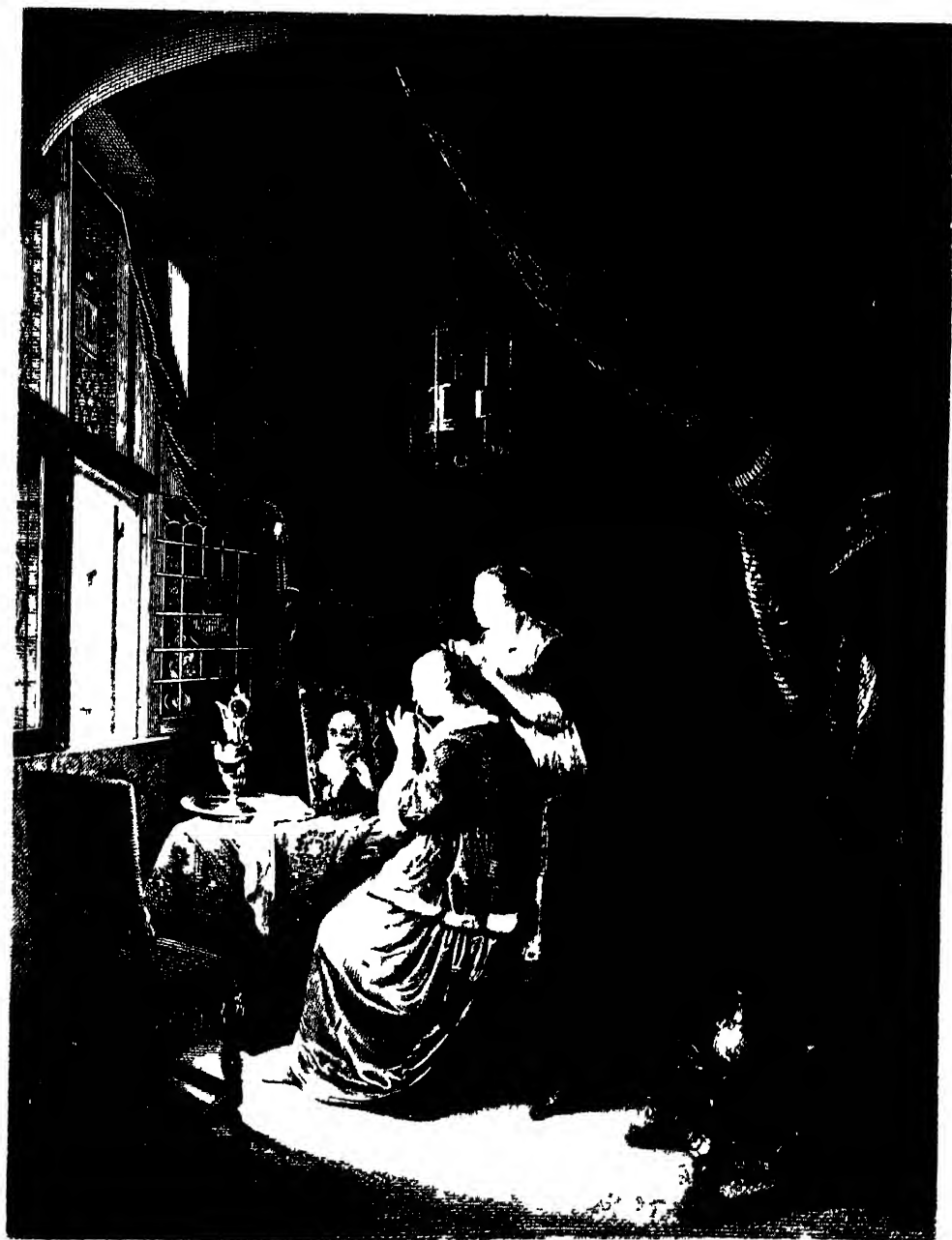
In Verona, are to be found numerous traces of the important influence which the Paduan school exercised upon art in that city; mixed however with other influences, which render it necessary to defer the consideration of the subject till a later period.

In Milan, the progress of art was of a more original and independent character. Like most other Italian cities, Milan can enumerate a long list of painters of *Madonnas* and *Crucifixes*; but the first artist of real importance seems to have been

Vincenzio Foppa, a native of Brescia, who flourished about the middle of the XVth century. His principal remaining work is a Martyrdom of St. Sebastian, in the Milanese gallery, which although displaying considerable power both in the design of the figures and the expression of the heads, is still very inferior to the cotemporary productions of the Paduan artists. The same may be said of Vincenzo Civerchio, and Bernardino Buttinone, both of whom lived at the same period. A larger amount of ability seems to have been possessed by Bernardo Zenale, a native of Treviglio (b. 1436), who adopted the manner of Lionardo da Vinci, and is only known through the works executed at a later date. To the same period belongs Bernardino de Conti, by whom the head of a boy bearing the date 1496, is to be seen in the gallery of the Capitol, and a highly characteristic portrait of a Cardinal, in the Berlin Museum.

The influence of the Paduan school is only to be perceived in the works of Bramantino the elder, whose Christian name was probably Agistino, and who is supposed to have died about 1455. Two pictures by this artist in the Museum at Berlin, shew a happy striving after effect, and a good knowledge of perspective. Of the paintings of the famous Donato Lazzari, surnamed Bramanti, who was employed extensively at Milan both as an architect and painter, from 1476 to 1499, no well authenticated specimen exists. More celebrated as a painter, is his scholar Bartolommeo Suardi, whose most famous picture is a dead Christ between the two Maries, over the door of the church of S. Sepolcro, a work which produces a fine illusion; the foreshortened legs of the Redeemer being seen to equal advantage from whatever point they are viewed. There is also a fine altar-piece from his hand in the church of the Brera, which displays more elevation and dignity than usually belonged to the artists of his age, and is also remarkable from the circumstance that the figures are partly illuminated from below, by the reflection of light from the floor. The most noble productions of this master are however the frescoes on the ceiling of the chapel of St. Bruno, in the Charter-house at Pavia, representing the Family Visconti kneeling before the Virgin and presenting her with the plan of the building. In this work the style of Suardi rises to a degree of grandeur and perfection that nearly approaches that of Raphael.

A large number of painters seem to have existed at this time at Milan, who adopted neither the manner of Suardi, nor that of the School of Padua; but continued to follow, for the most part with very moderate ability, in the footsteps of the older masters. To the most celebrated of these belongs Ambrogio Fossano; surnamed Borgognone, who flourished at the end of the XVth and beginning of XVIth centuries. Several pictures from his hand are to be seen in the churches of Milan and Pavia, which without shewing great power, are remarkable for the air of celestial mildness and innocence visible in the heads of his children angels, which he delighted in introducing into his paintings. At times however his figures have a gloomy and morose expression, which affords a singular contrast to the sweetness and grace apparent in the works of his cotemporaries, the disciples of



Lionardo da Vinci. Similar characteristics are observable in the productions of Vincenzio Foppa, the younger, Vincenzio Civerchio the younger, Cesare Magni and Pietro Francesco Sacchi, all of whom practised at this period, and all of whom were considerably behind the age in which they lived, being excelled in every particular by the artists of Florence, Padua and Venice. At Lodi, about the same time, flourished the brothers Albertino and Martino Piazza, whose works perhaps represent the highest degree of developement attained by the old Milanese school of art. The correctness of drawing exhibited in their naked figures, the powerful and animated expression of their heads, and the graceful sweep of their drapery, form a whole, which places them on a step little less elevated than that occupied by Francia and Peter Perugino. Their principal paintings which for the most part were executed in partnership, are an altar-piece in the Church dell' Incoronata at Lodi, another consisting of several subjects, including a Madonna almost worthy of Raphael, in the Church of S. Agnese, in the same city, and a third in the Church dell' Incoronata at Castiglione. Martino's sons who were also painters, adopted the style of the Venetian school; but with the exception of Cabisto, they attained to no reputation.

The influence of the Paduan school on the practice of art in Venice, becomes also distinctly visible in the latter half of the XVth century, and especially in the works of the family Vivarini, which from a very early but uncertain date, had practised painting in the island of Murano. A Quiricino and a Bernardino Vivarino, or as they subscribed themselves "da Muriano," are known to have existed previous to the commencement of the XVth century, at which period flourished an Andrea da Murano, "whose style," says Lanzi, "whatever it may retain of the harsh and dry, is neither superior in composition, nor in choice of features equal to that of his predecessors, discovers him to have been tolerably skillful in design, even in regard to the extremities, and in placing his figures on the canvass." Some fifty years later we find an Antonio Murano, whose works are said to have been remarkable for the softness and brilliancy of their colouring; and in the latter part of the century a Bartolommeo Vivarino, whose works are distinguished by the sharp and correct drawing of the Paduan school, joined to a peculiar dignity in the attitudes of his figures and (especially in the heads of his Madonnas) a pleasing and graceful expression. In the works of Bartolommeo, art made a considerable stride towards perfection, he was among the first of the Venetian school that painted in oils, or that succeeded in giving an air of individual character to his countenances. To his earliest works belong a Madonna with four saints in different compartments, on a gold ground, the general execution being hard and over-laboured. A large altar-piece at S. Giovanni e Paolo, in nine compartments, shews a considerable resemblance to the style of Mantegna, whose dead Christ between angels (in the Museum at Berlin) is here repeated with but little alteration. * A St. Augustin in

* *Kugler's Handbuch*, Vol. I. p. 442.

the same church, bearing the date 1473, and an altar-piece in S. Maria de' Frari at Venice, dated 1482, deserve mention as the best remaining works of this painter.

A younger artist of this family is Luigi Vivarano, who flourished at the close of the XVth century. His paintings are similar in style to those of Bartolommeo, with whom he is said to have worked in partnership, but the details shew the influence of the Bellini, of whom we shall presently have to speak. Many excellent pictures by this master are to be found in the various Italian collections, especially a St. John the Baptist, in the gallery of the Academy at Venice; there is also a fine altar-piece in the Berlin Museum, representing the Virgin enthroned under rich architecture, and surrounded by saints.

Another Venetian painter who flourished at this period is Carlo Crevelli, whose works shew a greater severity of character, but in other respects approach closely in quality to those of Bartolommeo. His pictures are now rare even in Venice, but good specimens are to be seen in the gallery of the Brera at Milan, and in that of the Museum at Berlin. In the latter collection is also a picture bearing the name of a certain artist named Rugarius (Roger), who is generally supposed to have been a Fleming, but in the opinion of Kugler, is to be referred to the Venetian school: it represents St. Jérôme seated, with his right hand raised in the act of conferring his blessing, and the manner in which the subject is treated is quite that of the Paduan school; the side pieces are probably by another hand, and resemble in the composition, although not in the handling, the works of the Flemish painter Van Eyke. The Paduan style is also distinctly apparent in the productions of Fra Antonio da Negroponte, by whom a large and well executed altar-piece remains in the church of S. Francesco della Vigna at Venice. The Madonna, in robes radiant with gold, is seated on a richly ornamented throne in the renaissance style, with genii and antique ornaments in relief; above the throne is a rich display of fruit and foliage; and in front a blooming meadow with birds, which are represented with great truth and nature. The head of the Virgin is extremely graceful, with a peculiar roundness in the physiognomy; she is represented in the act of adoring the divine infant, who is lying on her knees, and the figures are executed in the hard plastic manner of the Paduan school; while four angels in party coloured drapery join in the adoration.

Having thus briefly noticed the Venetian painters who appear to have formed their style on that of the Paduan masters, we proceed to consider the peculiarities of the independent Venetian school, as they developed themselves in the latter half of the XVth century. The early artists of the Florentine and Paduan schools in their efforts to free the art from its trammels, devoted (as we have seen), their principal attention to the improvement of form, and to the means by which form is represented, viz. Drawing, Perspective and Chiaro' scuro; while they appear to have considered colouring as an element of comparatively little importance. The early Venetian painters adopted a contrary course, and their first improvement on the manner of their Greek prototypes consisted in a superiority in the colouring,



which is apparent in the works of Antonio Vivarino and his coteremporaries, and the introduction of oil-painting, which the Venetians seem to have been the first among the Italians to adopt, had a tendency to favour this peculiarity. As far as drawing, composition and ornament were concerned, they appear to have followed in the footsteps of the Paduan artists, happily avoiding their too great hardness and severity of outline, and attaining to greater freedom both in the attitudes of the figures and the arrangement of the groups. It must be observed however, that the peculiarity of colouring in the works of these early masters, consists principally in the production of a species of motley splendour; the harmonious arrangement and scientific blending of the tones, being the acquirements of a later period. With regard to composition, it may be remarked that historical pictures were not often attempted by the Venetian painters at this time, and that in the treatment of such subjects they shewed a tendency to what is called *Genre* painting, more attention and space being bestowed on the accessories, more especially the landscape, than was common in the other schools of Italy. Their favourite subject was the Madonna surrounded by saints, and till the time of Bartolommeo Vivarino, that is, much later than in other schools, each saint was separated from the others by a frame, and painted on a gold ground; but at this period the framework fell away, and the whole became *one* picture (generally with an architectural background) and the "Holy conversation" (*santa conversazione*) could begin. The saints were no longer represented at equal distances and in immoveable attitudes around the principal figure, but a greater variety was introduced into their postures and employments; if one gazed upwards in devotion, another looked downwards in meditation, and the standing figures were always contrasted by others which were sitting or kneeling. The backgrounds were kept light and clear, that the figures might strike the eye to greater advantage, while the figures of infantine angels singing and playing on musical instruments or bearing garlands of fruit and flowers, afforded a pleasing relief to the earnest character of the principal group. Other accessories were also freely introduced, such as splendid thrones and tribunes, around which the saints were assembled; and sometimes the architecture within the picture, was made to represent a continuation of that of the church or chapel in which it was placed.

The head of the Venetian school at this period was Giovanni Bellini (1426—1516), the son of the Giacomo Bellini already mentioned. Although this artist possessed neither the poetic elevation of thought which characterizes the works of Signorelli, nor the majesty and power observable in those of Mantegna, his paintings display a unity of beauty, grace and expression such as was never attained by any artist before his time; while in the warmth, softness and mellowness of his colouring, he seems in a certain degree to have anticipated the excellence of Titian and Giorgione. His figures though wanting in that lofty ideal character which distinguishes the more ancient masters, are with all their truth and nature, noble in bearing and elevated in expression, and far removed from all traces of the commonplace or

vulgar. His Madonnas not only possess great physical beauty, but have an expression of lofty intellectual grace, his saints are full of manly dignity, and his angels of infantine beauty and freshness; while in his figures of the Redeemer he occasionally displays a spiritual might and majesty, which few painters have equalled, and in which we see the original type of the wonderful head of Christ in Titian's justly celebrated picture of the Tribute money.

In early life Giovanni Bellini was employed in conjunction with his elder brother Gentile, to decorate the Hall of Council in the palace of the Doge, with scenes from Venetian history; these with many other valuable remains of ancient art were destroyed by fire in 1577; but a considerable number of his works still remain in the churches and galleries of Venice, which although for the most part were painted at a very advanced age, shew no decline either of mental or bodily vigour.* Of these, one of the most remarkable is an altar-piece in the church of S. Zaccaria, in which the female angels are wonderful for the expression of mildness and devotion, as are those of the other sex, for earnest dignity. In the gallery of the academy is a beautiful but proud looking Madonna, holding the infant Jesus in a standing position before her, which is well worthy the attention of the lover of art, as are also five small pictures in the Gallery Manfrini.

During his long and active life, Giovanni Bellini painted an immense number of pictures, and specimens are consequently to be found in almost all important collections. The Museum at Berlin contains a whole series of his paintings, including several beautiful Madonnas; in the Gallery at Dresden is a magnificent head of Christ (the authenticity of which has been doubted), in the Pinakothek at Munich two, one a portrait of the artist, the other a Virgin and Child, between two saints. There are also some fine pictures by this master in various private collections in England; in the Gallery at Hampton court is a small head, undoubtedly genuine; but much injured by time, and in the National Gallery is a noble portrait of a Venetian Doge.

The works of Gentile Bellini (1421—1501), although possessing a high degree of merit, are of less importance than those of his more gifted brother. To the best of his remaining pictures, belong two at present in the Gallery of the Venetian Academy. The one representing a miracle which is said to have been performed through the agency of a relic of the Holy Cross, on one of the canals of Venice, and the other a procession with the relic in question, on the place of St. Mark. In these pictures Gentile shews greater softness of colouring than Giovanni, but at the same time far less character. Similar in style is a preaching of St. Mark at Alexandria, now in the Royal Gallery at Milan, in which the audience are represented in rich Turkish costumes, such as he had seen at Constantinople, which city he visited at the invitation of the Sultan Mahommed II. whose portrait he painted, as also that of one of his favourite sultanas.

* Albrecht Dürer writing from Venice in 1506, says of him "He is already very old. but notwithstanding, the best painter we have."



The early works of the Bellini are executed in distemper; but those of a later period in oil-colours, the art of using which was brought to Venice about the middle of the XVth century by Antonio von Messina, who had visited the Netherlands and studied under Van Eyke, whose manner he also imitated in other particulars, especially in the treatment of the accessory parts of his pictures. A portrait by this artist in the Museum at Berlin, bearing the date 1445, is quite in the style of the Flemish master, while a Madonna in the same gallery painted in 1478, shews more of the Italian manner, particularly in the warmth and softness of the carnations, which afterwards became one of the most striking peculiarities of the Venetian school.

Giovanni Bellini formed a large number of scholars, the most celebrated of whom, Giorgione and Titian, we shall notice at a later period; at present we confine ourselves to enumerating the most important of those who instead of striking out a new path for themselves like the last named artists, followed with more or less success in the footsteps of their master. They divide themselves into two groups, one of which is distinguished by the soft and pleasing character of their compositions, and the other by a more severe and plastic manner.

To the first of these groups belong the following artists: Pierfrancesco Bissolo, whose works are remarkable for their peculiar softness of colouring and mildness of expression. Pietro degli Ingannati, who approached the master nearest in religious feeling. Piermaria Pennacchi, who exceeded in grace and dignity. Andrea Cordella Agi, famous for the beauty of his colouring. Martino da Udine, remarkable for the grace of his female saints, and Girolamo di Santa Croce, renowned for the excellence of his small but elegantly finished cabinet pictures.

To the second group belong: Vincenzo Catena, in whose works the influence of Bartolommeo Vivarino and the older Venetian masters is still visible. Andrea Previtali, whose pictures in his native city of Bergamo, still extort the praises of connoisseurs, and Giambattista Cima da Conegliano, one of the most famous of the followers of the Bellini. The works of this last master, are remarkable for the grandeur and dignity of the figures, and the ease and nature apparent in their attitudes and gestures; while the execution is wonderful for its mingled care and spirit. His principal remaining work in the Church of the Carmine at Venice, represents the Virgin kneeling beside the bed of the infant Saviour, surrounded by several saints, and still retains in an extraordinary degree, the beauty and freshness of the colouring. Other specimens of his works are to be seen in the Gallery at Venice and in the Museum at Berlin. The Pinakothek at Munich also possesses a fine picture by this artist.

We now turn our attention to those painters who are generally classified by writers on art under the denomination of the "Roman school," the propriety of which term has however been strongly objected to, as many of the artists were not natives of Rome, or even of the Roman states, and some of them never appear to have resided in that city. To obviate this objection, the name of the "Umbrian

school," has been adopted by the later German writers, as a designation for the painters of the Papal territories and the adjacent parts of Italy; but we retain the former expression as one equally significant, and more generally understood.

The valley of the Tiber and the tract of country adjoining it on either side, has been celebrated from very early times, for the religious zeal and enthusiasm of its inhabitants. Here are to be found the most specimens of wonder-working pictures and relics, and here enthusiasts such as St. Francis, have ever found the soil that most abundantly rewarded their exertions; while the establishment of the Franciscan monastery at Assisi, which we have mentioned in a previous chapter, seems to have given the tone to the whole of the surrounding district. That the painters of religious pictures should find ample employment among a people so devoutly disposed, may be readily believed, and it is probable that more makers of Saints and Madonnas existed here during the dark ages, than in other parts of Italy. One of these artists is said to have borne the name of Luca, and to him is ascribed a picture of the Virgin still preserved at St. Maria Maggiore, which as well as many others in Italy, were formerly believed to have been painted by St. Luke the Evangelist. Of this artist, as of numerous other painters of similar subjects, it is unnecessary to speak; but Gentile da Fabriano, an artist who flourished at the commencement of the XVth century, appears to have been a man of universal art, who not only represented the human form with correctness; but painted the stormy appearances of nature in a manner that struck terror into the beholder. He is said to have been a scholar of Angelico Fiesole, but a comparison of dates renders this improbable; it is certain however, that he formed numerous pupils, the most celebrated of whom was the Giacomo Bellini mentioned in a preceding paragraph. Of still more importance were the works of Fra Carnavale, a Dominican monk, who flourished early in the XVth century, and whose paintings were studied by Raphael. Somewhat later we find Pietro Borghese recorded as one of the best artists of his time. He painted according to Vasari till about 1458, became blind in his sixtieth year and remained so till his death. His works are remarkable for the correct imitation of the effects of light and shade, the knowledge of anatomy and of the principles of perspective, which they display. At the same time flourished Niccolo da Fuligno, more generally known by the name of Niccolo Alunno, to whom belongs the merit of giving the distinguishing tone to the works of the Roman school. Without great powers of invention, he knew how to invest his figures with an air of grace and loveliness, which is irresistibly striking, while the heads of his females and angels, possess an expression of wonderful delicacy and purity of soul. His male figures, with somewhat greater fullness of form than was common with his successors, possess much serious dignity, but his attitudes are occasionally false and exaggerated. His principal work was the high altar in the church at Assisi, of which but a few fragments remain, it represented a dead Christ between sorrowing angels, the expression of grief in the latter being given with such force and nature, that, according to Vasari, it was never exceeded by later artists.



The peculiar style introduced by Alunno, was carried to a high degree of excellence by Pietro Vannucci, surnamed Perugino. This distinguished painter was born in 1446, but it is not known by whom he was instructed in his art. His manner is hard and dry; but he atones for this fault by the sweetness and beauty of his heads, especially those of boys and women, which have a grace both of form and colour unknown till his time. During his residence at Florence from about 1475 to 1480, the works of art in that city produced a considerable influence on his style, as may be seen in the works executed at this period or a little later. To these belong an Adoration of the Magi, in the church of S. Maria Nuova at Perugia, with a portrait of the artist in which he appears about thirty years of age; but his greatest works in this manner are the frescoes in the Sistine chapel at Rome, executed in the year 1480. A part of these were destroyed to make room for the Last Judgment of Michael Angelo, but those remaining, the Baptism of Christ and the Delivery of the Keys to Peter, shew both in the arrangement of the figures and the flow of the drapery, the influence of the Florentine school.

At a later period Perugino returned to his original manner, and to this epoch belong the most valuable of his productions. He now attained to that wonderful power of expressing the emotions of the mind, which forms the principal charm of his compositions, and although he has been justly accused of a want of variety both in the attitudes and expression of his figures, and even of repeating his designs with little alteration, the compositions are so beautiful that they are still seen with delight when repeated in different places; but in a gallery containing many of his pictures, the sameness of the designs and the stereotyped expression of his Saints and Madonnas, become quickly wearisome to the spectator.

After visiting various parts of Italy, Perugino established himself about 1495, at Perugia, where like many other painters of this period, he opened a kind of manufactory of pictures, which he carried on by the aid of numerous assistants and scholars; a circumstance which accounts for his later works exhibiting with great uniformity of design, a still greater inequality of execution, according to the degree of ability possessed by the pupil or assistant to whom they were intrusted. One of his best pictures of this period is an Adoration of the Magi, in the church of S. Maria de' Bianchi, at Città della Pieve, bearing the date 1504, and the execution of which has been assigned without any sufficient authority to Raphael. Such of the later works of Perugino as were executed by himself, shew great weakness, when compared with his earlier pictures, as may be seen in a Martyrdom of St. Sebastian, dated 1513, in the church of S. Francesco at Perugia, in which city few of his better works are to be discovered, with the exception of eight pictures with half figures in the sacristy of S. Agostino, in which the heads are wonderful for the beauty and purity of the expression, and some frescoes in the Collegio del Canbio, executed in 1500, and representing in addition to several biblical scenes, a series of the Prophets, Sybils, and Heroes of antiquity, with allegorical figures of the Virtues; the vaulted roof is richly decorated with Arabesques.

and the whole displays great fertility of invention, many of the figures being remarkable for grace and majesty, while the colouring is of a depth and vigour seldom seen in fresco; the hand of his scholars is however apparent in many places.

By far the most celebrated of the disciples of Perugino is the great Raphael Santi, of whom we shall have to speak at a later period. Pinturicchio, Ingegno, and Andrea di Luigi, surnamed l'Ingegno, all of whom were artists of great merit, and who laboured in the school of Perugino, are to be considered rather in the light of his assistants than his scholars, as they appear to have acquired considerable knowledge of their art before entering his atelier. The first mentioned of these painters, whose proper name was Bernardino di Betto, seems to have been the principal historical painter of the school, and to have possessed talents of a more varied character than Perugino himself. He was employed by Pope Innocent VIII. and Alexander VI. to paint several suites of apartments, in the Vatican and the Castle of St. Angelo, about 1484; but only those of the first (the Appartamento Borgia) now remain. To the same period probably belong his best works, the frescoes in S. Maria Araceli, in which the principal moments of the life of St. Bernardo of Siena, are represented, the heads in which have great character and individuality. Numerous other pictures by this artist are to be found in the churches of Rome and Siena, and one of his best altar-pieces is in the Academy at Perugia. Of the works of Ingegno and Andrea di Luigi, little has descended to us; the latter is said to have been a scholar of the above named Niccolò Alunno. The story that he was the rival of Raphael and was early in life afflicted with blindness, appears to rest on no sufficient authority.

Next to Raphael, the most celebrated of the scholars of Perugino, is Giovanni, surnamed Lo Spagna, a native of Spain, who afterwards established himself at Spoleto. As long as he continued true to the character of the school in which he had been educated, his works displayed a feeling for beauty of form, and a grace of expression, which distinguish them in the most favourable manner from those of his fellow scholars; but afterwards, blinded by the grandeur of Raphael, he fell into an imitation of that great master, in which the talent exhibited in his earlier works is scarcely perceptible. His most celebrated picture is in the church of S. Francesco at Assisi, a Madonna with three Saints on either side, grand severe looking figures, with countenances full of fervour and purity, and an air of sedate dignity and beauty. The other scholars of Perugino whose works fill the churches of Perugia and its vicinity, followed for the most part closely in the footsteps of their master, without however equalling him in power of expression or beauty of colouring.

Cotemporary with Perugino, there existed several good painters in the neighbouring districts, and among the most important of these, may be reckoned Giovanni Santi of Urbino, the father of Raphael. The style of this master is simple and earnest in character, his heads have an expression of great serenity and mild-

ness, while those of his children are often of the highest beauty. His colouring is colder and his outlines harder than those of the artists of the school of Perugino, to which indeed his works bear less resemblance than to those of Mantegna. The early specimens of this master are mostly to be found in the vicinity of Ancona, others are to be seen in the Brera at Milan and in the Museum at Berlin. Less severe in style, but colder in colour, are the works of Marco Palmezzano of Forlì; while in the paintings of Giovanni da Fuenza we recognise a true forerunner of Raphael, who combined the graces of the Roman, with the depth and purity of the Florentine school.

More important than either of these artists, and standing on an elevation at least equal to that of Perugino, is Francesco Raibolini of Bologna, commonly called Francia (b. 1450, d. 1517). The style of this master approaches closely in many respects to that of Perugino; but the enthusiastic sentimentality of the latter is moderated, and in its place appears a more natural and pleasing manner of expression. By profession a goldsmith, he seems to have devoted his early years to the execution of coins and medals, and to have attained a mature age before turning his attention to painting. His first public performance seems to have been a picture in the church of S. Maria della Misereordia, executed in 1490, which was so much admired that Giovanni Bentivoglio, at that time the ruler of Bologna, entrusted him with the execution of the altar-piece for his chapel at S. Giacomo Maggiore. The first mentioned picture is in the Pinakothek at Bologna, and represents the Madonna on a throne surrounded by several saints; it possesses high merit not only for warmth of colouring but for beauty of expression, the figure of St. Sebastian being especially admirable. The best works of Francia are the fresco paintings in the little church of St. Cecilia at Bologna, representing scenes from the life of that saint, which are designed with great simplicity and dramatic effect; the heads admirable for their expression, and the draperies for their freedom and boldness. The most excellent of these is the Marriage of St. Cecilia, which with the subject opposite, representing her burial, are entirely from the hand of the master, the others shew the assistance of his scholars, and some have suffered from being repainted.

The easel pictures of Francia are numerous, and specimens are to be found in most of the principal galleries of Europe. One of the most beautiful of these is in the Pinakothek at Munich, it represents the infant Christ lying in a garden of roses, and the Virgin in the act of sinking on her knees before him; another Madonna and Child in the same gallery is of less merit. The National gallery in London also possesses two fine specimens by this master; but many of the small pictures attributed to him, are the work of his scholars. Of these, the most remarkable is the above mentioned Lorenza Costa, whose early works bear the stamp of the Paduan school; but who afterwards followed the manner of Francia, and inscribed himself on many of his pictures as the scholar of that master. Specimens of his later style are not uncommon in the continental collections, one of the most beautiful

is in the Louvre, a portrait of the Princess Isabel of Ferrara, crowned by Cupid, with several other figures, all of elegant proportions and agreeable expression.

Before taking leave of the state of art in the XVth century, it is necessary to glance at Naples, and the influence under which the painters of that city approached perfection. A Tommaso de' Stefani, who was a cotemporary of Cimabue, seems to have been the first to shake off the trammels of the Greeks, and adopt a style more in accordance with truth and nature. A Master Simone, followed in the same direction; but the foundation of the Neapolitan school is universally attributed to Antonio Solario, surnamed Zingaro (Gipsy), from his having in early life followed the trade of a blacksmith. He flourished between the years 1382 and 1445, and is said to have adopted the profession of a painter out of love to the daughter of an artist named Colantonio del Fiore. However this may have been, he appears to have formed his style on the study of some Flemish pictures from the school of Van Eyke, which had found their way to Naples. The influence of these pictures is however mostly apparent in the treatment of the accessories, as the backgrounds, landscapes and draperies; while in the design of the figure he leaned more to the manner of the Roman or Umbrian school. The paintings of this master are rare, and the frescoes attributed to him in the Monastery of S. Severino have suffered so much from time and repainting, that little of the original work remains. The composition is however spirited, and the landscape backgrounds of great beauty, which last merit is a rare one in the Italian frescoes of this period.

To the most eminent scholars of Zingaro belong the brothers Pietro and Ippolito Donzinello, by whom some excellent pictures are to be found in the Museum and Churches of Naples. According to Lanzi they distinguished themselves by painting friezes, trophies, and other subjects in *chiar'oscuro*, in the manner of basso-relievos, and the portraits of Pietro, are said to have all the force of nature. Simone Papa is also reckoned among the pupils of Zingaro; in the works of this artist the influence of the Flemish school is more apparent than in those of his cotemporaries, and in his principal remaining picture in the Bourbon Museum, the figure of St. Michael is a direct imitation of that in the famous Last Judgment at Danzig; the landscape of this picture has also something of the Flemish character. He fails however in approaching either the brilliancy of colouring, or the deep individuality of character, apparent in the pictures of Van Eyke.

The most agreeable painter who flourished at Naples at the close of the XVth century, is Silvestro de' Buoni, whose style was formed in the schools of Zingaro and the Donzinelli, and whose principal work is to be seen in the ancient Basilica of St. Restituta, adjoining the Cathedral of Naples. It represents the Madonna between St. Michael and St. Restituta, and shews a close affinity in style to the best works of the Roman school, combined with many peculiarities of the Venetian artists of the period.

CHAPTER VI.

The Italian Masters of the XVIth century. — Lionardo da Vinci and his followers.

On approaching the golden age of Italian art, historians generally pause to consider why men of surpassing genius are commonly sent into the world in clusters; for it is remarkable that the period in which Lionardo da Vinci, Michael Angelo and Raphael, flourished, embraces also Correggio, Giorgione, Titian, and the most celebrated Venetian painters. Within the short space of about thirty years, i. e. between 1490 and 1520, the greatest artists the world has yet produced, were living and working together; so that a man enjoying the common term of life might have seen the productions of all these illustrious masters. In this limited period the art of painting consequently attained a degree of perfection which has never been rivalled either before or since, whether considered with reference to poetry of conception, or the mechanical means by which these conceptions are embodied and made manifest to the spectator. It would seem indeed to be a law of providence that men of consummate ability in art, literature and philosophy, should be born and flourish at the same period: the great Roman writers are included in the single age of Augustus; those of Italy in that of Leo X.: the reign of Louis the XIV. was the brilliant era of French literature, and that of Charles II. of the English; while a more recent instance is to be found in the group of great poets that appeared in England at the beginning of the present century.

On inquiring into the causes of the rapid strides towards perfection which distinguished art at the commencement of the sixteenth century, we cannot but feel that these, in common with many other events of even more importance to the human race, arose from the efforts and aspirations of the preceding age. The restless activity of the fifteenth century, which led to the bold investigation into truths of all kinds, the spirit of discovery which suggested the existence of new worlds beyond the eastern and western oceans, and the love of art, which was more liberally encouraged and more generally understood than at any former time, produced their natural fruits at the same period; and the era in which art reached its highest degree of developement, was also distinguished by the two greatest events in modern history, the discovery of America and the commencement of the Reformation.

The state of public affairs in Italy at the period of which we speak, was one which would seem to be by no means favourable to the cultivation of the arts of peace. The land was at once convulsed by internal dissensions, and invaded by foreign enemies, who at this time brought a large portion of the country under a yoke, from which it has since struggled in vain to emancipate itself. But the progress of art is fortunately independent of the forms of government, and Italy possessed amidst the distractions caused by the schemes of conquerors and politicians, princes such as Pope Julius II. and magistrates like Pietro Soderini, who devoted

themselves with fervour to the encouragement and protection of art; wealthy corporations whose commissions afforded constant employment to men of ability, and above all a people in which the sense for all that is grand and beautiful in art had been thoroughly awakened, and which at that time felt itself to be the first nation in the world.

Italy at this period is generally described by historians, as a sink of immorality, and the seat of every vice that is at once repugnant and disgraceful to humanity; and this is undoubtedly true, at least to a certain extent. It is however impossible to deny that the people of Italy possessed at this time a degree of civilization, in the highest sense of the word, which would have been sought for in vain in any other country; and that a degree of refinement and dignity was apparent, not only in the literature and poetry, but in the ordinary intercourse of life, which had certainly never existed in Europe since the fall of the Roman empire. From the remains of antiquity and the necessities of modern life, a new style of architecture had arisen, which however inferior to that of the ancients, was at least capable of developing new forms of grandeur and beauty; and the time was now come when the sister arts of sculpture and painting, should be freed from the last trammels of barbarism. As in every other branch of Italian culture, the enthusiasm for the antique which prevailed at this period, produced the most important results; poetry and painting were alike enriched by the countless treasures of the past, but no trace of servile imitation appears in either. The age of Raphael was not inspired by the antique, but by its own spirit, and consequently though its works bear the stamp of the time, they may like the writings of Homer and Shakspeare, be said to belong to no age, but to be created for all time and for all nations.

The earliest artist of this new period in the history of art, is Lionardo da Vinci, who although the cotemporary of many of the painters mentioned in the preceding chapter, seems to combine in himself all the characteristics of the wonderful age in which he lived. He was born in 1452 at Vinci, a castle in the Lower Val d'Arno, and was the natural son of one Pietro, notary to the Florentine republic. He was richly endowed by nature with all the advantages of body and mind, in person he was handsome and robust, and his strength is said to have been so great that he could twist a bar of iron into the form of a screw, and bend a horse-shoe double by the unassisted force of his hands. His talents which developed themselves at an early age, were of the most varied character, and were supported by a spirit of indefatigable industry, which rendered him alike eager after discovery and diligent in the pursuit, not only of all that related to the three arts dependent on design, but in mathematics, in mechanics, in music and in poetry; and also in the accomplishments of horsemanship, fencing and dancing, of which he was a perfect master. The extracts which have been published from manuscripts still existing in his own handwriting, not only prove him to have been a profound and original thinker, but shew that he anticipated by the force of his intellect some of the greatest discoveries which have been made since his time. "These fragments,"

says Mr. Hallam,* "are, according to our common estimate of the age in which he lived, more like revelations of physical truths vouchsafed to a single mind, than the superstructure of its reasoning on any established basis. The discoveries which made Galileo, Kepler, Castelli, and other names illustrious — the system of Copernicus — the very theories of recent geologists, are anticipated by Da Vinci within the compass of a few pages, not perhaps in the most precise language, or on the most conclusive reasoning, but so as to strike us with something like the awe of supernatural knowledge. In an age of so much dogmatism, he first laid down the grand principle of Bacon, that experiment and observation must be the guides to just theory in the investigation of nature. If any doubt could be harboured not as to the right of Lionardo da Vinci to stand as the first name of the fifteenth century, which is beyond all doubt, but as to his originality in so many discoveries, which probably no one man, especially in such circumstances, has ever made — it must be by an hypothesis not very untenable, that some parts of physical science had already attained a height which mere books do not record."

As a proof of his mechanical skill it is recorded, that on the entrance of Francis I. into Milan, he produced a piece of machinery in the form of a lion, which advanced to meet the king and tearing open its breast, displayed the Lilies of France. Of far more importance than this ingenious toy, was the plan he conceived of lifting the whole church of San Giovanni, by means of immense levers, some yards from the ground, and supply its deficient elevation by means of a lower story. A scheme worthy of the boldest engineers of the present time. Another project was to convert the river Arno into a navigable canal as far as Pisa, which would have added greatly to the commercial advantages of Florence, and which two hundred years later, was carried into execution. He also distinguished himself both in theory and practice as a military engineer.

Lionardo was instructed in painting by Verrocchio, and though while still a youth he surpassed his master, he retained traces of his early education through his whole life. Like Verrocchio, he designed more readily than he painted, and consequently the greater part of the pictures that bear his name, were executed either wholly or in part, by his pupils or assistants. He devoted himself with his usual ardour and industry to the acquirement of the various branches of knowledge necessary to an artist, especially anatomy (both of the human being and the horse) and perspective; but he did not confine himself to the study of mere form. No one possessed more acute powers of observation or more facility in catching the expression of the passions, than Lionardo. He frequented the most public places for the purpose of studying the mien and physiognomy of their visitors, and noted down everything that struck him in a book which he always carried for that purpose; he followed criminals to execution in order to notice their gestures of terror, despair or resignation; and he sometimes invited peasants to his house and related to them

* History of the Literature of Europe.

laughable stories, in order to study with greater ease the expression of their features. He excelled not less in sculpture than in painting, and by the assistance of that art, he was enabled to give that perfect relief and roundness to his figures, that had been wanting in even the best works of the earlier masters.

In the paintings of Lionardo, two distinct styles are to be perceived; the one abounding in shadow, which gives great brilliancy and value to the contrasting lights; the other of a quieter character, in which the effect is produced principally by means of middle tints. In each of these styles, the depth of thought, the vivid sense of grace and beauty, the elegance of the composition, and the wonderful power of expression, combine to form a whole which raises Lionardo to the highest pinnacle among the masters of modern art.

The life of Lionardo da Vinci may be divided into four periods, the first of which was wholly spent in Florence or its neighbourhood. It is related that at this period he painted a picture of a chimera or monster, composed from his studies of lizards, toads, serpents, bats, and other obscene and noxious animals, the aspect of which was so fearful and abominable, that no one could look on it without horror. Two cartoons, the one representing Neptune on a stormy sea, surrounded by Nymphs and Tritons, and the other our first parents in paradise, are also recorded as having been executed at this period; but these as well as the monster above mentioned, are no longer in existence. In the gallery at Florence is to be seen a terrible and fascinating picture of the head of Medusa, which is also believed to have been painted at this time, and which has long been celebrated for its ghastly beauty. It represents the severed head lying on a fragment of rock; the hair already transformed into serpents, while the last breath of life is issuing from the mouth, and the agonies of death are apparent in the glazing, but still living eyes. Of late years however, doubts have been thrown on the authenticity of this picture, which has been pronounced by able critics to be merely a well executed copy.* Of the other early works of Lionardo, little can be said with certainty, by far the greater number of pictures supposed to be such being of very doubtful authenticity, or the work of his numerous scholars and imitators.

About the year 1480, Lionardo accepted an invitation to the court of Ludovico Sforza, at that time regent, and afterwards Duke of Milan. Vasari relates that he was summoned to that city for the amusement of Ludovico, "as a musician and performer on the lyre, and as the greatest singer and *improvisatore* of his time;" but this seems improbable, as Lionardo in his letter to that prince, makes no mention of his musical talents, and dwells chiefly on his qualifications as an engineer; he sums up his pretensions as an artist in these words: — "I understand the different modes of sculpture in marble, bronze, and terra-cotta. In painting also, I may esteem myself as good as any, let him be who he may." However this may be, it seems certain that shortly after his arrival at Milan he was employed

* See Rumohr, *Italienische Forschungen*, Vol. II. p. 307, and Rugler's *Handbuch*, Vol. I. p. 498.

in the formation of an academy of the fine arts, the first institution of the kind in modern times; and it is probable that it was for the instruction of the students, that he wrote his celebrated *Trattato della pittura*, which has since been translated into almost every European language.

It is not necessary, nor does our space permit us, to give an account of all the works in which Lionardo was engaged for his patron during a residence of about seventeen years at Milan; we therefore confine ourselves to those connected with the fine arts. The first of these was an equestrian statue of colossal dimensions, which the Duke intended to erect to the memory of his father Francesco Sforza. Previous to commencing the design, Lionardo undertook a laborious course of study of the anatomy of the horse, and when the model was at length finished, it was destroyed by accident. With unwearied industry he commenced a new model, which was universally admitted to be a master-piece; but owing to the want of money, and the political convulsions of the time, it was never cast in bronze, and when in 1499, Milan was taken by the French, it was used as a target by the Gascon bowmen, and completely destroyed. •

The second great work of Lionardo at Milan, was the great picture of the Lord's Supper, in the refectory of the Dominican convent of S. Maria delle Grazie. The history of this wonderful work of art, is not less melancholy than that of the former, as nothing but a mere wreck of the original picture remains. In the first place, the choice of oil-colours instead of fresco, on the part of Lionardo, for a work of such magnitude, seems to have been an unfortunate one; more especially as the walls of the convent are badly built, and the situation of that on which the picture is painted, which separates the refectory from the kitchen, is by no means favourable. In the year 1500, an inundation laid the ground on which the convent stands, under water, and the bad masonry being well suited to imbibe moisture, this circumstance was no doubt prejudicial to the painting; and from these and other causes, the colours were already greatly faded in the middle of the sixteenth century. In 1652, a door was broken through the wall immediately beneath the figure of the Saviour, the feet of which were destroyed. In 1726, a wretched dauber named Bellotti, under the false pretence of applying a reviving varnish, repainted the whole of the picture; and in 1770, this process was repeated by a person named Mazza, three heads only being rescued from his maltreatment. In 1796, Milan being then occupied by the French, Napoleon gave orders that the refectory should not be applied to military purposes; but these orders were neglected by succeeding generals, and it was first used as a stable, and afterwards as a magazine of hay. At present, when the picture is irreparably ruined, it is placed under the care of a conservator, and a scaffold has been erected to enable the spectator more conveniently to examine, not indeed the work of Lionardo, but the scandalous treatment under which it has suffered.

As the picture itself may be said to have perished, the best idea we can now form of its merits is from the fine copy of the same size, executed by Marco d'Oggione,

one of *Lionardo's* best pupils, for the Certosa at Pavia, and now in London, in the collection of the Royal Academy. From this and other copies, which are to be found in different churches and galleries, attempts have been made of late years to reproduce the composition of Da Vinci in the most worthy manner possible. Among the most successful of these attempts may be reckoned the exquisite engraving by *Raphael Morghen*, and the cartoon (of the same size as the original) by the Milanese artist *Bossi*, which is to be seen in the *Leuchtenberg* gallery at Munich. From this cartoon *Bossi* produced a picture in oil, which served as the model for the beautiful copy in mosaic, in the *Ambras* collection at Vienna. The cartoons and drawings made by *Lionardo* for this great work, were slightly coloured, and of these, the head of Christ is in the *Brera* gallery at Milan, ten heads of the apostles in the collection of the king of Holland at the Hague, and three others in private collections in England. Several sketches are to be found in the academy at Venice, and an original drawing of the whole composition, in the National library at Paris.

The moment chosen by the painter is described in the twenty-sixth chapter of *St. Matthew*: "And as they did eat, he said, Verily, I say unto you, that one of you shall betray me: and they were exceeding sorrowful, and began every one of them to say unto him, Lord, is it I?" The words of the Saviour seem to have produced the most lively emotions in his hearers, and the various emotions depicted in the countenances of the different apostles, is even more extraordinary than the skilful arrangement of the figures, and the diversity of attitude and gesture they display. The Redeemer is represented with outstretched hands, the head bent gently forwards, and the eyes directed to one side of the picture. On the tattered piece of paper in the gallery of the *Brera*, the wonderful expression of godlike dignity and mildness, of sorrow over the faithless disciple, of the fixed presentiment of his own death, and of holy resignation to the will of his heavenly father, is still to be perceived, and gives us a slight idea of what the finished picture must have been as it came from the hands of the painter. The two groups of apostles on the left of the Saviour are full of agitation, the one turning eagerly towards their master, the other speaking among themselves. Fear, horror, suspicion and doubt, being impressed with wondrous truth upon the different faces. On the right of the picture comparative repose prevails, the figures being either whispering to each other or silently observing their companions. Here, in the middle of the first group, is seen the betrayer, the hard, sullen countenance being shown in sharp profile; he fixes a keen searching glance upon the face of Christ, and the lips seem to move as if exclaiming, "Master, is it I?" while at the same time, in accordance with the sacred history, his left hand and the right hand of Jesus, approach the dish.

We have already stated that among the remaining works of *Lionardo*, great doubt exists as to which were actually executed by his own hand, and that by far the greater number were painted by his scholars. He appears to have worked slowly and never to have been able to satisfy himself, leaving the pictures he commenced

for the most part unfinished; he designed on the other hand with astonishing rapidity, and his conceptions and sketches, many of which were probably very hastily executed, were sufficient to keep a whole school in employment. Of these pictures we only notice the more important.

Among the best works believed to have been executed by Lionardo during his residence at Milan, are the portraits of the two mistresses of Ludovico Sforza, Cecilia Galleroni and Lucretia Crevelli, the former being in the gallery at Milan and the latter in the Louvre. This last is the earnest but beautiful head, known as the *belle ferronière*, famous for the roundness and delicacy of the modeling, and for being entirely free from a certain artificial effect, sometimes observable in the pictures of this master. The Ambrosian library at Milan possesses a series of the smaller works of Lionardo, among which are the portraits in oil, of Ludovico and his wife, as also some beautiful portraits in crayons, among which that of a lady with downcast eyes, is wonderful for its grace and dignity. The half figure of the youthful St. John in the wilderness, in the Louvre, is believed also to belong to this period, although from the effect, consisting in a predominance of middle tint, as well as the expression of enthusiastic extasy, it would seem to belong to the later style of the master. The famous picture of Charity, formerly in the Cassel gallery, and lately in that of the royal gallery at the Hague, is also supposed to have been painted during his stay at Milan; it was originally a naked Leda with her two sons, but drapery having been added on the score of decency, it received the appellation it now bears.

Several excellent original pictures by Lionardo are still to be found in Milan and its neighbourhood, as well as numerous copies of the same subjects by his scholars. Among these is a Madonna and child, the original of which was formerly in the house of Araciel at Milan, and is a remarkably graceful and elegant composition. Mary holds the divine infant with both hands, and he places his hand upon her chin as if about to kiss her, although his face is turned towards the spectator, as is also that of the virgin. There is also a head of the Mater dolorosa, which is not less admirable for the grand and noble character of the countenance and attitude. Several repetitions of a Holy Family (*la vierge au basrelief*) are also to be found in this district, the original of which is said to be in England: Maria sits with the infant Saviour on her lap, supported by her right hand, while her left embraces the young St. John, who kneels with folded hands before Christ, who receives him with caresses. To the right, in the background is Joseph, with folded arms, and an expression of joy in his countenance which almost amounts to caricature; on the left is Zacharia. A similar composition is in the Hermitage at St. Petersburg, but the figure of St. John is wanting, and the place of Zacharia is filled by St. Catherine.

After the occupation of Milan by the French in 1499, Lionardo returned to Florence, where he continued to reside for several years. His first work on his return to his native state, was the cartoon for a picture of the holy family (known as the

cartoon of St. Anna), intended for the altar-piece of the church of the convent called the Nunziana. It represents the Virgin with the infant Christ on her lap, who turns to the young St. John, while St. Anna who is seated beside the Virgin, looks on with a tender smile, and points with her finger to heaven, as if indicating the divine origin of Jesus; the figures in this composition are drawn with such skill, and the countenances are so beautiful in form and admirable in expression, that when first exhibited in an apartment of the convent, the inhabitants of the city flocked in crowds to admire it, and for two days the streets near the monastery were filled with people, as if it had been some great festival. The cartoon which is neatly drawn in black chalk, is now in the possession of our Royal Academy; but the picture was never painted, the monks after waiting a long time in vain, having procured an altar-piece from some other painter. Copies of this and other similar compositions exist in considerable numbers, the most celebrated of which, generally (but according to Kugler erroneously), believed to be the work of Lionardo himself, is in the Louvre. Here the Virgin is represented sitting on the lap of St. Anna; a fantastic, and for a sacred subject, a not very appropriate motive.

At Florence commenced the rivalry between Lionardo and Michael Angelo, which continued during the remainder of Lionardo's life. The two painters competed for the honour of painting in fresco one side of the palace of justice (Palazzo vecchio) at Florence, and each exerted his best powers in the preparation of his cartoon. Lionardo chose for his subject the defeat of the Milanese general Niccolo Piccinio, by the Florentine army at Anghiari in Tuscany, in 1440; Michael Angelo a scene from the siege of Pisa. When the cartoons were exhibited, young artists streamed from all the neighbouring parts of Italy to study them, and it is probable that the contest between these two mighty spirits, produced a great and beneficial effect on the developement of the new style of art. The preference was given to Lionardo; but the picture was never painted; according to Vasari, he spent so much time in trying experiments and preparing the wall to receive oil-colours, which he preferred to fresco, that some changes in the government intervened, and the design was abandoned; according to other accounts the work was commenced in fresco, and the small portion executed was still to be seen in 1513. Both accounts may very possibly be correct. The cartoon shared the fate of his earlier works, the equestrian statue and the Lord's Supper. It was exhibited together with that of his rival for some years; but afterwards cut to pieces and lost. From a fragment which existed in the time of Rubens, representing a combat of cavalry, that master made a fine drawing, which was engraved by Edelinck, and is known as the Battle of the Standard.

Among the more important works executed by Lionardo during his stay in Florence, is a large composition of the Adoration of the Magi, now in the gallery of that city. It is little more than a cartoon, as the painting has never been carried further than marking in the masses of shade with a light brown colour; but the

groups are admirably composed, and the heads are wonderful for the expression of joy, wonder and adoration. Several beautiful portraits also belong to this period, the most famous of which is that of *Mona Lisa del Giocondo*, sometimes called *La Joconde*, which is now in the Louvre. It has suffered much from time, but even in its present condition, this magnificent head produces a wonderful effect on the spectator. It is redolent of all the luxurious beauty of the south, and the execution especially of the hands, may be said to be perfect; Lionardo worked on this painting at intervals for four years; but was still unsatisfied and laid it aside as unfinished. Copies of this picture exist in several galleries.

After spending two years in the service of Caesar Borgia, in visiting and reporting on the fortifications of his territories; Lionardo in the year 1513, set out at the invitation of Pope Leo X. for Rome. Here he found Raphael at the height of his fame, and it is said that the influence of that great master is to be traced in the works he executed at this period, among which is the *Madonna of St. Onofrio*, a charming and graceful composition on a gold ground. As this picture partakes in some degree of the earlier style of the painter, it has been supposed that he must have previously visited the eternal city, but this circumstance has never been clearly ascertained. To this period also belongs the picture of *Modesty and Vanity*, in the gallery of the palace Sciarra. It represents two beautiful half-length female figures, one of which attired in a veil, with noble features and a charming, open countenance, beckons to the other, who is richly attired and wears a profusion of ornaments, and turns with a sweet and seductive smile towards the spectator. A half-length figure of *Vanity*, remarkable for its exquisite finish, is in the possession of the king of Holland.

It would seem that Lionardo was ill-pleased with his sojourn at Rome, and remained but a short time in that city. It is probable that the presence of his formidable rivals Michael Angelo and Raphael was displeasing to him, and he is said to have been slighted by Leo X. who was annoyed at the delays which occurred in the execution of the works intrusted to him. However this may be, he in 1515, accepted an invitation from Francis I. of France, and set out for Pavia, where that monarch then held his court, and the following year returned with his new patron to France. It would appear however, that he did not paint a single picture during his residence in that country, his health had begun to decline from the time he left Italy, and on the second of May 1519, he expired at St. Cloud, being then in his sixty-seventh year. The story told by Vasari of his dying in the arms of Francis I. is beyond doubt, although some writers have endeavoured to prove the contrary.

We have already mentioned that the genuine works of Lionardo da Vinci are extremely rare, and that the greater number of the pictures assigned to him, were painted by his scholars from his designs. Thus, the beautiful picture of *Christ disputing with the Doctors*, in our National gallery, although from his design, is

believed to have been executed by Bernardino Luigi one of his best pupils; and of the nine pictures in the Louvre which bear his name, two only — the portraits of *Mona Lisa* and *Lucretia Crivelli*, are considered as undoubtedly genuine. The *Falconer at Windsor*, and the portrait of an old gentleman in the *Dresderf gallery*, as also several other portraits attributed to him in various places, are now believed to be by Holbein, whose style seems to have approached that of Da Vinci in many particulars.

Before proceeding to an account of Lionardo's scholars, it is necessary to notice several cotemporary artists on whom his genius produced a considerable influence. The first of these is Pier di Cosimo, his rival during his first residence at Florence, and the scholar of Cosimo Roselli. His more important remaining pictures shew a striving to compete with Lionardo, which in a technical point of view was not always unsuccessful; but his paintings are altogether wanting in that nameless grace and innate nobility of expression, which are the characteristics of those of Lionardo. His principal works are an altar-piece in the Foundling hospital (*agli innocenti*) at Florence, another in the gallery of that city, and a *Coronation of the Virgin* in the Louvre. This painter is represented as a man of a strange, gloomy and fantastic character, and this peculiarity is observable in a series of small pictures also in the Florence gallery, and which represent scenes from the history of *Perseus*. The same may be said of a beautiful picture of *Venus and Cupid*, with *Mars* asleep in the background, in the Berlin museum, which is remarkable for the delicacy and elegance of the execution.

To the painters of this period belongs Lorenzo di Credi (died after 1536), who attended the school of Andrea Verrocchio at the same time with Da Vinci, whose style he followed in preference to that of his master. He copied several works of Lionardo in the most admirable manner; but his original works were mostly confined to quiet representations of *Madonnas* and *Holy Families*, which he executed in a simple and agreeable manner, which bore some resemblance to that of Verrocchio. His colouring is light and transparent, and his pictures are carefully finished even to the slightest details. In the gallery at Florence are two beautiful circular pictures of the *Madonna and Child*, also three others with small figures, representing *St. Mary and St. John*; *Christ and Mary Magdalen*, and the *Woman of Samaria*, all of which shew intense feeling, great richness of colouring, and wonderful delicacy of finish; but his principal work is a *Nativity* in the Academy of the same city, which shews a happy combination of the style of Perugino, with the greater freedom of the Florentine school. The Berlin museum also possesses several good pictures by this master, and a *Holy Family* in the Louvre belongs to his best works. Giovanni Antonio Sogliari, was a scholar and happy imitator of this master. Several *Madonnas* of a pleasing character and mild expression, are to be seen in the academy at Florence, and an excellent copy of Lorenzo's *Nativity*, in the Berlin museum. Another less gifted imitator of Lorenzo, Giuliano Bugiardini, also deserves mention; specimens of his pictures, which have an agreeable

but rather weak expression, are to be seen in the Pinakothek of Bologna and in the Berlin museum.

In the works of the scholars of Lionardo, the peculiarities of that master were repeated, but with manifold variations, arising from the various characters and different amounts of ability in the individuals; and although none of them approached the genius of their master, a peculiar vein of purity and loveliness runs through the works of the whole school, which seems to have been derived from the spirit of their great teacher, and which prevented it from sinking like the others which arose at the same period, into hopeless mediocrity and mannerism. The principal works of Lionardo's scholars are to be found at Milan, especially in the gallery of the Brera, those removed from the various suppressed monasteries being by far the most important.

The most eminent of these scholars is Bernardino Luigi, an artist whose excellence seems to have been scarcely sufficiently appreciated. He seldom indeed approached the grandeur and freedom of Lionardo; but he was possessed of an inexhaustible fund of naïveté and grace, of cheerfulness and genuine feeling, of sweetness and spirit, which produce a scarcely less powerful charm on the mind of the spectator. The spirit of beauty which breathes through all the most important works of the age of Raphael, enabled an artist of secondary merit compared with the giants that surrounded him, to produce pictures which often appear of equal merit with those of his great cotemporaries; and the spirit of Lionardo descended with such fulness and power upon Bernardino, that his pictures are often mistaken for those of his instructor. Such was the case for many years with the admirable painting of the young St. John playing with a lamb, in the Ambrosian library at Milan, and the beautiful picture of Herodias with the head of the Baptist, in the gallery at Florence. To these may be added the painting of the Madonna between St. Catherine and St. Barbara, in the Esterhazy gallery at Vienna, which still bears the name of Lionardo, and critics whose opinions are not without weight, have declared the famous compositions of "Modesty and Vanity," and "Christ disputing with the Doctors," to be not only executed, but designed by him. His works are only to be distinguished from those of the master, by a less degree of sharpness in the modelling, and less individuality in the expression, which sometimes shows beside the type of Lionardo, the influence produced by the study of the works of Raphael. His colouring is rich and glowing, even in his frescoes, but he appears not to have been master of harmonious composition.

Milan is rich in the works of Luigi; the Ambrosian library, the gallery of the Brera and the private collections, contain a treasure of beautiful easel pictures. In the cathedral of Como is an excellent altar-piece, and two fine paintings in distemper upon linen, an Adoration of the Shepherds and an Adoration of the Magi, with several figures of astonishing beauty. But Luigi appears to the greatest advantage in his frescoes; those executed during early life shew a considerable degree of timidity and constraint, as may be seen in many specimens in the gallery of the

Brera, which have been removed from the suppressed churches and monasteries; but in those of a later date he displays great freedom of hand and power of expression, which is to be seen in a splendid Throned Virgin surrounded by Saints in the same collection, and in others which still occupy their original places in various churches at Milan, and in other cities. The works of this painter are not to be confounded with those of his son Aurelio Luigi, whose productions are inferior in every respect to those of his father. A large picture of the Martyrdom of St. Vincent by this artist in the Brera, is only remarkable as being a successful attempt to transfer fresco paintings to canvas.

The other more successful pupils of Lionardo are: Marco d'Oggione, an able follower of the master's manner, but without the grace and elegance of Luigi, his works are also distinguishable by a certain coldness in the colouring. His remaining frescoes are of no great value; but he has left some smaller works of considerable merit, among which may be noticed a painting of the three Archangels in the Brera, a good Holy Family in the Louvre, and an altar-piece in the church of St. Euphemia at Milan. His copy of the Lord's Supper, we have already mentioned. — Andrea Saliano, whose works are similar in character to the artist last mentioned, but shew more freedom in the handling, and a greater warmth of colour. One of his best pictures, now in the Brera, is a Virgin with the infant Christ, who is delivering the keys to St. Peter. There is also a fine copy of the cartoon of St. Anna by this artist, in the same gallery. — Giovanni Antonio Beltraffio (1467 — 1516). A painter whose works are distinguished by a pleasing mildness of expression, but have a degree of dryness and constraint, which assimilates them in some degree to the earlier works of the Milanese school. His principal picture, now in the Louvre, is an altar-piece which he painted in the year 1500, for the church of S. Maria della Misericordia at Bologna: Mary with the Child between John the Baptist and St. Sebastian, with kneeling spectators in the foreground. These last are beautifully painted, and the figure of St. Sebastian is grand and simple; but that of the Virgin of inferior merit. In the museum at Berlin is a St. Barbara, of a peculiarly quiet and statuelike style of dignity. — Francesco Melzi (b. 1491). A Milanese of noble family, and the friend of Lionardo, of whose works little is known, they are said to closely resemble those of the master, for which they generally pass. In the castle of Vaprio, (a possession of his family) is a colossal fresco picture of a Madonna and Child, grandly designed and beautifully executed, which is probably the work of his hands; and a fine picture in the Berlin museum, which formerly bore the name of Lionardo, is now attributed to him. — Cesare da Sesto, an artist of great merit, who afterwards became the assistant and friend of Raphael. His earlier works approached nearer the manner of Lionardo, than those of any other scholar, while in those of a later date are to be perceived many of the peculiarities of the Roman school, which harmonise but indifferently with the style of that of Milan. Among his best works may be reckoned the head of a youthful Christ in the Ambrosian library at Milan, the expression of which is exceedingly

good; also a Baptism of Christ in the house of Duke Scotti in the same city, a beautiful picture with an admirable landscape background, which last is the work of the landscape painter Bernazzano, who often assisted Cesare in his pictures. In the Manfrini Palace at Venice are two Madonnas, each of which is a good specimen of his different styles, and they consequently afford the means of an interesting comparison. One of his largest pictures is an Adoration of the Magi, with numerous figures, in the Bourbon Museum at Naples. Here the Madonna and Child are in the style of Lionardo, while the rest of the picture is in that of Raphael, the composition is extremely graceful and the execution masterly: but it already shews traces of the degeneracy and mannerism, which so rapidly developed itself among the scholars of Raphael.

Among the less celebrated scholars of Lionardo, of whose works little is known with certainty, we may mention the names of Gaudenzio Vinci of Novara, by whom there is a fine altar-piece at Arona, on the Lago Maggiore: Pietro Riccio, by whom there is a picture in the Berlin Museum: Girolama Alibrando of Messina, Bernardino Fassolo of Pavia, and Bernardo Zenale, a pupil of Vincenzo Civerchio, but who afterwards adopted Lionardo's manner with such success, that a Madonna with Angels from his hand, in the gallery of the Brera, was long supposed to be the work of that master.

Another Milanese artist of this period is Gaudenzio Ferrari, by birth a Piedmontese of Valduggia, who flourished from about 1484 to 1549. He was not a scholar of Lionardo; but seems to have belonged to the older Milanese school, and was also for some time employed in the atelier of Perugino, yet the influence of Lionardo is sufficiently apparent in his paintings: he afterwards worked in the school of Raphael at Rome, and adopted many of its peculiarities. The union of so many different styles produced a singularity in his pictures, which distinguishes them at the first glance from those of his cotemporaries, and although he is not always free from mannerism, many of his works are nevertheless of a high degree of excellence. Gaudenzio was one of the most prolific painters of his time, and has left behind him a vast number of frescoes, which for the freshness and brilliancy of their colouring are scarcely inferior to those of Luigi, and might form admirable models for painters in that department of art, at the present time. His oil paintings though deficient in harmony, are distinguished by great depth and clearness of colouring, as also by considerable power of expression and liveliness of conception; although the higher powers necessary to a great master were wanting. Several of his frescoes are to be seen in the gallery of the Brera, having for the most part been removed from the church of S. Maria della Pace. They represent the (apocryphal) history of the Virgin, and the most interesting are those representing the sufferings of her parents, in a series of three pictures. Especially excellent is that on the right, in which Anna is seen listening to the reproaches of her maid, both figures being admirably executed. The picture in the centre represents the comfort they received during their separation. In the background is seen

a rich city (Jerusalem); and a piece of water extending to the foreground, separates the picture into two parts; on the one side is seen Anna, and on the other Joachim with his flock, both looking upwards to the angels that announce their future happiness. In the background they are seen meeting and embracing each other, before the gates of the city. The freedom of the conception and the grandeur of the composition, give a peculiar charm to these pictures. Numerous other frescoes, many of which are of great beauty, are to be found in various Italian churches and monasteries, as also specimens of his oil paintings in the royal gallery at Turin, and elsewhere.

The most celebrated scholars of Gaudenzio Ferrari, are Bernardino Lamini and Andrea Solario. The first of these artists although not free from mannerism, often exhibit a grace which reminds the spectator of Lionardo; while the second combined Gaudenzio's style of composition in the most charming manner with the graceful feeling for form and expression visible in the works of Da Vinci. Giovanni Battista Cerva, another of Gaudenzio's pupils, is only celebrated as being the master of Giovanni Paolo Lamasso, an artist whose works resemble those of Lamini; but who is better known as a writer on art than as a painter. His pupil Ambrogio Fizzino, attained to no eminence, and with these artists the school of Milan may be said to have expired.

CHAPTER VII.

Italian Masters of the XVIth Century. — Michael Angelo Buonarrotti and other Florentine Painters.

We have now to enter on the history of Michael Angelo, the other great luminary of this period; a name which is inseparably associated with all that is grand, elevated, and sublime in art. He was twenty-two years younger than his rival Lionardo da Vinci, and was destined not only to assist largely in raising art to the highest elevation it has attained in modern times; but also to witness the commencement of its decline. Like the last mentioned master, he was a man not only of great, but of almost universal genius; like him, he was endowed with a ready wit and consummate eloquence, to which was added a power of sarcasm that rendered him the dread of his cotemporaries, as his works have made him the wonder and admiration of all succeeding ages; his performances in painting, sculpture, and architecture, being sufficient to have immortalized three different artists. To this must be added, that he was an admirable poet, an excellent musician, a profound mathematician, and a skilful anatomist; the study of the human form having occupied his attention during a period of twelve years. In comparing him with Da Vinci,

it has been justly remarked, that Lionardo was more the painter than the sculptor and architect; Michael Angelo more the sculptor and architect than the painter. Lionardp endeavoured to convey his ideas to the spectator through the medium of colour, and the effects of light and shade; and preferred the use of oil to fresco, because the smoothness and transparency of the vehicle, enabled him readily to produce the variety of texture and the illusive effect of rotundity, in which he delighted. Michael Angelo on the contrary, turned his whole attention to the representation of form, neglected all the fascinations of colour as objects beneath his notice, and pronounced painting in oil to be only fit for women and children. Writers partial to classical allusions have compared his style to that of Zeuxis, as it is described in the pages of Quintilian; while others have likened his genius to that of Dante, because like that great poet, he delighted in the terrible and the sublime, and neglected or dispised the graceful, the tranquil, and the contemplative.

Michael Angelo Buonarotti, was born in the year 1474, at Settignano near Florence, and received his first instructions in art, in the school of Domenico Ghirlandajo; but from an early age evinced an inclination for sculpture rather than painting. At this period Lorenzo the Magnificent, desirous of encouraging the art of statuary, had collected in his palace and gardens a number of antique marbles, and committing the care of them to Bertoldo a scholar of Donatello, requested of Ghirlandajo, some young man to be educated there as a sculptor, and this artist recommended Michael Angelo. Here he employed himself in modelling in clay and afterwards in marble, the various masterpieces around him, and Lorenzo, struck by the great ability he displayed even at this early age, took him into his especial service, and not only entertained him in his house rather in the manner of a relation than a dependant, but also added to the fortune of his father Ludovico, who up to this time had held the rather humble situation of mayor or magistrate (Podesta) of Chiusi. He did not however enjoy this patronage more than two years, as Lorenzo de Medici died in 1492, and soon after the death of his protector, Michael Angelo set out for Bologna, and afterwards visited Venice and Rome, in which latter city he executed his celebrated marble statue of the *Pietà*.

In 1504, he returned to Florence, and competed with Lionardo da Vinci in executing the cartoons for the frescoes with which it was intended to decorate the walls of the Palazzo Vecchio or town-hall of that city. Of the cartoon of Lionardo we have already spoken in the last chapter: that of Michael Angelo represented an incident which occurred at the siege of Pisa, a group of Florentine soldiers surprised while bathing in the river Arno, by a sortie of the garrison. He probably chose the subject as affording him the means of introducing numerous naked figures, as they rushed to their arms from the water. All in life and movement. Some of the warriors already clothed, but the greater part half or wholly undressed, hasten to obey the call of battle; some are seen hastily climbing the steep banks of the river, others clothing themselves or buckling on their armour, while others already armed are hurrying to the combat. According to the judgment

of his cotemporaries,* Michael Angelo in this his first important work, at least in this department of art, attained a degree of perfection which he never afterwards equalled; a remark which however was probably intended to apply to the execution rather than to the design.

This cartoon, like that of his rival Lionardo, has perished, and report accuses Baccio Bandinelli the sculptor, of destroying it, either in order that others might not derive advantage from viewing it, or because from partiality to Raphael and hatred to Buonarrotti, he wished to remove a subject of comparison, which might tend to exalt the reputation of the latter over that of the former. This story is completely unauthenticated; but whatever may have been the cause of its destruction, our only knowledge of this wonderful composition is derived from some old engravings, and a small copy of the principal portion of the work, in the collection of the Earl of Leicester, at Holkham in Surrey.

In the course of the following year Michael Angelo was summoned to Rome by Pope Julius II. who had formed the idea of constructing while yet living, a magnificent monument to perpetuate his own memory. For this work which was never completed, Michael executed the famous statue of Moses, seated, grasping his flowing beard with one hand, and with the other sustaining the tables of the law. The pope himself was the cause of the interruption of this work, as without taking into consideration several disputes which had taken place with regard to it, between himself and the artist, he had determined to employ him in decorating the ceiling of the Sistine chapel. Michael Angelo at first endeavoured to decline this new commission, which he probably felt to be less suited to his genius than that on which he was already engaged; but having been constrained to undertake it, he commenced the stupendous task in 1508, and completed it without assistance, in the space of about three years. At the commencement of his labours, he indeed summoned other artists from Florence to assist, or more probably to instruct him, but when he had acquired what he deemed necessary, he effaced their labours, and recommenced the work without an assistant. To give an idea of the immensity of this work, it will be sufficient to state that the ceiling of the Sistine chapel is one hundred and fifty feet in length, by fifty in breadth, and is in the form of an elliptical arch. The walls of the building (which was erected in 1473, by Pope Sixtus IV.) had already been covered with paintings by the best artists of the time, and Michael Angelo was now called upon to complete the series, by covering this enormous vault with subjects from the book of Genesis, connected either literally or typically with the fall and redemption of mankind. These are represented in four large and five small compartments, in the centre of the ceiling, while in the triangular spaces formed by the arches, are figures of the prophets and sybils who foretold the birth of Christ; beneath these again, are a series of groups representing the earthly ge-

* See Autobiography of Benvenuto Cellini, Chap. XVI.

nealogy of the Saviour, and the whole are connected by a kind of architectural framework, which is also decorated with numerous figures mostly of a bronze or stone colour. It required an artist who was equally great in sculpture and architecture, as in painting, to produce a work of such exquisite harmony as a whole, in which the merely decorative figures should be held separate and in due subordination to those of the principal subjects, and at the same time to divide the latter into groups and masses most favourable to the peculiar capabilities of the building. Many later artists have attempted a similar arrangement; but in no instance have they succeeded in placing the whole thought before the spectator, with equal grace and felicity.

The scenes from the book of Genesis as exhibited by Michael Angelo on the ceiling of the Sistine chapel, are the most sublime representations of these great events ever conceived by the genius of man; and here the creative spirit of God, was for the first time placed before the eyes of the spectator. The daring mind of the painter invented a peculiar type for the figure of the Eternal Father, which although it has frequently been imitated by his successors (among others by Raphael), has never been surpassed. He represented him flying or rather rushing through space, partly supported by, and partly supporting, a crowd of genii who surround him, and are partly concealed by his flowing garments; it is the creative word embodied in a visible form. Thus, he appears in the first picture, where he points out the course of the Sun with one hand, and that of the moon with the other. Thus also, in the second, where he calls into existence the first man. Adam lies stretched upon the earth, in the act of rising; the Creator touches him with his fingers, and life is seen as it were to enter the previously inanimate form. It is not less wonderful for the freedom and power of the execution, than for the grandeur of conception it displays. Scarcely less astonishing is the representation of the Fall and Expulsion from Paradise. Here the tree of knowledge is seen in the centre of the picture; around it winds the serpent, the upper part of which is in the form of a woman, and which bends sideways to the tempted couple. The figures of our first parents in this picture, especially that of Eve, shew an intense feeling of grace and beauty, which the painter never equalled in any of his subsequent productions. On the side of the picture, opposite the serpent, is seen the avenging angel with the flaming sword, about to drive the guilty pair from paradise. The license in which the painter has here indulged, of representing two separate points of time in the same picture, has in this instance a highly poetical effect; the crime and its punishment are exhibited at the same moment, and the appearance of the angel bursting forth beside the prince of darkness, is strikingly effective and beautiful. The fourth picture is the Deluge, a rich and highly dramatic composition; it was the first of the series painted, and in this and the adjoining picture of Noah's vineyard, the artist made the figures too numerous and too small to produce the intended effect from below, a fault which he corrected in those afterwards executed. The four smaller subjects on the ceiling: God separating Light from

Darkness; the Creation of Eve; the Sacrifice of Noah, and Noah's vineyard, are also compositions of great beauty.

The figures of the Prophets and Sybils, on the curved part of the ceiling are of colossal size, and belong to the most wonderful forms which have been called into existence by modern art. They are all seated, and are mostly employed in contemplating books or antique scrolls of manuscript, with genii in attendance. These mighty beings sit before us, looking down in solemn meditation, or upwards with inspired fervour; their forms are massive and sublime, and their attitudes and gestures full of dignity and majesty. Their positions are varied with great skill, and each figure is full of individual and peculiar character.

The pictures of the genealogy of Christ, consist of a series of family groups, representing apparently no particular circumstances or events: but they are interesting as containing many forms and motives of great grace and beauty, which although they bear at the same time the stamp of the artist's sublime spirit, are seldom found in his works, and afford in a relative point of view, an interesting comparison with the Holy Families of Raphael. In the four corners of the ceiling are representations of the miraculous deliverances of the people of Israel, in allusion to the general Redemption of mankind by the Saviour, viz. Holofernes and Judith, David overcoming Goliath, the Brazen Serpent, and the Punishment of Haman. The figure of Haman in the last picture, is famous as a masterpiece of difficult foreshortening. The ceiling of the Sistine chapel was uncovered to public view on the day of All-saints, 1512; the execution of this stupendous work having been completed in the short space of twenty-two months, without reckoning the time spent in the preparation of the cartoons.

After the completion of this great work, Michael Angelo was employed for several years in his more favorite vocations of sculptor and architect; his principal works during this period being the Sacristy of Santa Croce at Florence, and the funereal chapel of the Medici family, with its famous statues. On the accession of Pope Clement VII. in 1534, he was again summoned to Rome for the purpose of completing the decoration of the Sistine chapel, which had been left unfinished by Julius II. and Leo X. The artist who seems never to have abandoned the chisel for the pencil without reluctance, endeavoured to excuse himself, pleading other engagements; but the pope would listen to no excuses, and as Vasari expresses it, he consented to serve the Pope only because he *could* do no otherwise.

In representing the Last Judgment on the wall of the upper end of the Sistine chapel, Michael Angelo only adhered to his original plan as it was adopted by Julius II., and afterwards by Clement VII., and as he had already prepared designs for this subject, the Pope requested him to lose no time in commencing the work. On the suggestion of Sebastiano del Piombo, he was desirous that the picture should be painted in oil; but to this Michael Angelo refused to consent, replying that he would not undertake it except in fresco, and that oil painting was only fit for women and idlers of mean capacity. He caused the plaster which had

been prepared for the purpose to be thrown down, and after substituting a rough-cast better suited to his purpose, commenced his work, which he finished in about seven years, under the pontificate of Pope Paul III.

In the centre of the upper part of this vast composition (it is upwards of sixty feet in height) he placed the figure of the Messiah as judge of the world, in the act of pronouncing the sentence of condemnation. He is surrounded by *saints*, martyrs, patriarchs and apostles, and above them are angels bearing the various instruments of the passion. Lower down is another group of angels bearing the book of life and sounding the awful trumpets that call the dead to judgment. Below, on one side, the resurrection and ascent of the blessed; while on the other demons drag down the condemned to everlasting punishment. It is "the day of wrath," which the terrible imagination of the painter here presents with awful power to the mind of the spectator. The judge turns with a gesture of reprobation towards the wicked, as if pronouncing the dreadful sentence, "Depart ye accursed into everlasting fire;" while the Virgin wraps herself shuddering in her robe, and turns to the other side of the picture.* "Here," says Kugler, "we see nothing of the glory of heaven, no beings bearing the stamp of divine holiness and the renunciation of human weakness; but everywhere we meet with the expression of human passion, human efforts; we see no choir of solemn tranquil forms, no harmonious unity of clear grand lines produced by ideal draperies; but in their stead a confused crowd of naked bodies in violent attitudes, unaccompanied by any of the characteristics made sacred by holy tradition." The principal figure, that of Christ, is utterly void of all expression of divine majesty; we see only the avenging judge, no indication whatever of the merciful Redeemer. The astonishing genius of the artist is seen to the greatest advantage in the lower half of the picture, where the convulsive struggles of the condemned with the evil spirits, and the wonderful variety and energy of expression in the different groups, combine to fill the mind of the spectator with feelings of mysterious awe and horror. At the same time there prevails not only in the expression of those who have abandoned themselves to despair, but also in that of the fallen angels, a degree of tragic dignity which prevents the scene with all its accumulation of the terrible, from becoming repulsive to the feelings.

Other instances of want of taste, in addition to those above alluded to, have been urged against this picture by many critics. The artist has been censured for confounding Christian and Heathen history; for placing the angels of revelation beside the Stygian boatman, and Christ sitting in judgment, with Minos who assigns his proper station to each of the damned; he has even been accused of adding satire to profanity, and of giving to Minos the features of a certain master of the ceremonies, who had in the hearing of the pope, pronounced the picture to be better suited to

* These figures are as we have already stated, copied from the picture by Orcagna, in the Campo Santa at Pisa.

a bagnio than a church. The profusion of nudity in this wonderful composition has indeed always been considered as a cause of offence; and during the pontificate of Paul IV. it narrowly escaped being whitewashed, the pontiff being with difficulty appeased by the correction of some of its more glaring indelicacies, by some drapery introduced by Daniel da Volterra, on whom from this circumstance, the facetious Romans conferred the nick-name of the *Breeches-maker*. Other draperies have since been added, which in some instances interfere unpleasantly with the original intention of the painter. An admirable reduced copy of the picture in its original state, executed under the eye of Michael Angelo by Marcello Venusti, is in the Bourbon gallery at Naples. The picture of the Last Judgment was finished and exhibited to the people on Christmas-day, 1541.†

On completing the picture of the Last Judgment, Michael Angelo was employed in decorating the interior of the Pauline chapel in the Vatican (then recently completed), with two pictures representing the Conversion of St. Paul and the Crucifixion of St. Peter. These were from the first badly placed and badly lighted, and are now so blackened by time and the smoke of the lamps used in the chapel, that they excite little interest. According to Kugler, the composition of the first named picture is in some respects superior to that of the Last Judgment, and the figure of St. Paul, (who has been struck to the ground by lightning,) is truly noble and of exquisite proportions. Old engravings of these subjects, which give a better idea of the compositions than the faded and blackened remains of the pictures, may be found in the British Museum. With the completion of these frescoes, the career of Michael Angelo as a painter ended, the remaining sixteen years of his life being wholly devoted to architecture; in 1544, being then in his seventy-second year, he was appointed to the office of chief architect of St. Peters, which he continued to hold till his death, which took place at Rome on the 17th of February, 1563.

The pictures which are found in galleries and collections under the name of this master, are in almost every instance the work of his scholars or assistants, as he seldom put his hand to pictures of a small size, and probably never painted in oil. The only existing moveable painting sufficiently proved to be the work of his pencil, is a circular picture of a Holy Family in the gallery at Florence. It is executed in distemper, and Lanzi observes that "placed among the works of the greatest masters of every school that vie with each other in this theatre of art, it appears the most scientific, but the least pleasing picture: its author seems the most powerful designer, but the feeblest colorist among them all." In the Palace Pitti is a picture of the Three Fates, severe, grand and noble figures, which bears his name, but is believed to have been painted by Rosso Fissentino. A representation of Leda, which Michael Angelo is known to have painted in distemper, appears to have been lost, but a fine copy of this noble composition is to be seen in the royal palace at Berlin, which has been often cited as the original.

Although Michael Angelo had little inclination or leisure to execute small pictures himself, it appears certain that many were executed from his designs by his scholars

and other artists, and numerous repetitions of these compositions are to be found in various collections. Of these, the most common as well as the most beautiful, is a Holy Family, in which the divine infant is represented sleeping on the lap of the Virgin, and the young St. John, clothed in the skin of a panther, standing by her side. All these pictures partake more or less of the majestic spirit of the master, according to the amount of talent possessed by the painter who transferred the design to the canvass; they are also generally distinguished from each other by some trifling variety in the details. A fine example is to be seen in the Corsini gallery at Rome. A Christ with the woman of Samaria, admirably painted is in the Liverpool Institute, and an Annunciation by Marcello Venusti, in the sacristy of the Lateran at Rome. Of the singular composition called the "Dream", numerous duplicates exist (one of the best of which is in our National Gallery), this is also the case with the beautiful subject called the Pietà, representing the dead Redeemer lying on the lap of his mother, the arms being supported by angels; and also with the picture of Christ on the Mount of Olives, of which a small but beautiful specimen is in the Pinakothek at Munich. In the gallery of the Duke of Wellington is an Annunciation of wonderful beauty, the original drawing of which is in the gallery at Florence; and in the Museum at Berlin is a crucifixion of our Lord, painted by Sebastian del Piombo, of which many repetitions are to be found by other artists. The figure of Lazarus in the masterpiece of Sebastian del Piombo, in the National Gallery, was also designed by Michael Angelo, and many critics are of opinion that the whole composition is to be attributed to his hand.

The same grandeur of conception that distinguishes the religious pictures of Michael Angelo, prevails also in his compositions from the heathen mythology, which is sufficiently apparent in the above mentioned painting of Leda; but still more so in that of Cupid kissing Venus, a composition of wonderful power, freedom and freshness, of which a beautiful specimen from the hand of Portorino, exists in the palace at Kensington, another probably by the same painter, in the Berlin Museum, and the original cartoon with a duplicate of less importance, in the Museum at Naples. To the same class belongs the well known subject of Ganymede borne through the air by an Eagle, of which a fine specimen exists in the palace at Berlin, and another in that at Kensington.

Of the scholars of Michael Angelo it will be sufficient to notice those who either worked immediately from his designs, or possessed sufficient ability to execute original works in the same spirit. To the first of these, belongs Marcello Venusti, who executed numerous pictures from the cartoons of the master, which are remarkable for the neat and delicate mode of handling. In the Colonna gallery at Rome is a picture of Christ appearing to the souls in Hades, by this artist, which notwithstanding the excellence of the single motives, is weak and scattered in the general arrangement. Frescoes from his hand are also to be seen in the church of S. Spirito at Rome. — Michael Angelo also availed himself of the services of Sebastiano del

Piombo, to fill up his grand outlines with the glowing colours of the Venetian school, hoping as is supposed by this means to more effectually rival Raphael, and the most famous example of this union of talent is the picture of the Raising of Lazarus, above mentioned. But by far the most important and independent follower of this great master is Daniele Ricciarelli, better known under the name Daniele da Volterra, who designed so much in the spirit of his original as to often make it doubtful if the hand of Buonarrotti has not actually touched the canvass. His most famous work is a Descent from the Cross, in the church of the Trinità de' Monti at Rome, containing a number of figures of such grandeur and energy, that he is supposed to have been assisted in the design by Michael Angelo, which is also the case with several other of his paintings.

Besides Lionardo and Michael Angelo, several other painters existed at this time at Florence, who although they never attained to the eminence of those two great masters, were still men of great ability, whose works produced considerable effect not only on their cotemporaries, but upon the artists of the succeeding age.

The first of these was Baccio della porta (b. 1469, d. 1517), who on entering the Dominican monastery of St. Mark at Florence, assumed the name of Fra Bartolomeo, by which he is known to succeeding ages. He was educated in the school of Cosimo Rosselli, and distinguished himself at an early period of life by a feeling for softness and harmony of colour, and for the tender and devout expression of his religious pictures. He also possessed a sense of ideal grandeur in single forms; but he seems to have wanted the innate power necessary to those who would tread with success the higher paths of art, and which was possessed in such an eminent degree by his two great cotemporaries. The earlier pictures of this artist seem to have been confined for the most part to representations of the Madonna surrounded by saints, which he knew how to rescue from monotony by a constant variety in the grouping, and the introduction of rich architectural accessories. He delighted in representing youthful angels as fluttering around the form of the Queen of Heaven, sometimes singing or playing on musical instruments, at others, supporting her robe or bearing a canopy over her head. He however sometimes ventured upon other subjects, which he treated with equal taste and elegance, as is to be seen in two small and highly finished pictures in the gallery at Florence. They represent the Birth and Circumcision of Christ, and both in the composition and arrangement of the drapery, as well as in the delicacy of the execution, give promise of the excellence to which he attained at a later period.

In the year 1500, he was employed by the Dominican monks of St. Mark, to paint a fresco in their church, representing the Last Judgment. At this time the famous Savonarola, who was the Prior of the monastery, was at the height of his popularity, and attacked the corruptions of the church, the luxury of the nobles, the usurpation of the Medici, and the vices of the popes, with a fearless and fervid eloquence, which his followers and perhaps himself, believed to be the immediate inspiration of the Deity. Bartolomeo became one of the most ardent admirers and

disciples of the Florentine reformer, and in a fit of enthusiasm and remorse, occasioned by one of his eloquent sermons, joined with other zealots in making a bonfire of all the works relating to heathen art and poetry, on which they could lay their hands, in one of the public streets. Into this fire Bartolomeo threw all such of his designs and studies as related to profane subjects or the undraped figure; and almost wholly abandoned the practice of his art, for the society of his spiritual pastor. But the tide was already turning; the popularity to which Savonarola had attained, the reforms he projected, and the reckless manner in which he endeavoured to carry them into execution, awakened enemies on all sides, and at length excommunicated by the pope, denounced by the Medici, and abandoned by the populace, he was dragged from his convent to a dungeon, by a party of armed rabble headed by some of the nobles of the city. His partizans were massacred or thrown into prison, and Bartolomeo who was present when his friend was arrested, seems to have been almost frightened out of his senses by the tumult and horrors around him, and vowed if he escaped the danger, to devote himself to a religious life. After the lapse of a few weeks, the unhappy Savonarola, having been compelled by torture to acknowledge the truth of the charges brought against him, was strangled and burnt in the Grand Piazza of Florence; and Bartolomeo horrified at his fate, took the vows, and became a monk in the cloister to which his friend had belonged, abandoning to his early associate and fellow scholar Mariotto Albertinelli, the task of finishing his pictures.

He passed the next four years of his life without touching a pencil; but at length the love for art again awoke in his breast, and the presence of Raphael who in 1504, visited Florence, re-kindled all his genius and enthusiasm. That great master is said to have frequently visited him in his cell, and to have become at once his master in perspective and his scholar in colouring. From this time the works of Bartolomeo display a higher and more intellectual grace than they had ever before exhibited, while Raphael imitated the friar not only in his softer style of colouring, but also in the ample and noble arrangement of his draperies. "Having," says Lanzi, "gone to Rome some years afterwards, to see the works of Buonarrotti and Raphael, he greatly elevated his style; but his manner was always more conformable to that of his friend than of his fellow citizen, uniting dignity and grace in his heads and in his general design." He did not stay long in Rome, either because he appeared with diminished lustre in the presence of those two great luminaries of the art, or because the climate of Rome did not agree with his health; but speedily returned to Florence, leaving behind him two unfinished pictures of St. Peter and St. Paul, which were completed by Raphael, and are now to be seen in the Quirinal.

The remaining works of Fra Bartolomeo are not numerous, and are seldom met with out of Italy. Florence, Lucca and Vienna, possess the finest specimens.

The first of these at Florence, represents the patron saints of the city surrounding the Virgin, and was intended by the gonfalonier Soderini, for the hall of the council

of state; but remained unfinished at the time of the painter's death. It is executed in *chiaro 'scuro*, the artist not having commenced colouring it, and is curious as shewing the manner in which he proceeded in the execution of his paintings. His method was first to draw the figures naked, then to drape them, and then to form a *chiaro' scuro*, that marked the disposition of light and shade, which constituted his great study and was the soul of his pictures. The Pitti Palace is also rich in the works of this master, the most celebrated being the figure of St. Mark, which is so remarkable for its grandeur and simplicity, that it has been described as a Grecian statue turned into a picture. Scarcely of less importance is a picture of St. Vicentius; formerly in the convent of St. Mark; but now in the gallery of the Florence academy. At Lucca, the most celebrated picture, perhaps the finest of his works, is called the *Madonna della Misericordia*, and represents the Virgin, a grand and beautiful figure, standing on a raised platform with outstretched arms, surrounded by groups of kneeling penitents whom she seems to shelter from the wrath of heaven, beneath the skirts of her robe. Above, throned in judgment, is seen her divine Son. The Imperial Gallery at Vienna contains a fine picture of the Presentation in the Temple, a sketch of which is in the gallery at Florence. It is a composition of wonderful dignity and beauty, and well known through the medium of engravings.

Mariotto Albertinelli, was the friend and fellow-scholar of Fra Bartolomeo, and a fortunate imitator of his style. His most celebrated picture is an Annunciation in the Florence gallery, in which he shews not only great simplicity and grandeur in the composition; but a warmth and mellowness of colouring and a correctness in the drawing, that places him nearly on the same level with his friend and model. In the collection of the academy in the same city, are also several pictures of great merit from the hand of this master. In the Berlin Museum is an Assumption of the Virgin, the upper half of which is the work of Fra Bartolomeo, and the lower that of Albertinelli. An early work of the latter, painted in 1506, representing the Virgin and Child standing on a pedestal between two kneeling saints, which is agreeable in expression and executed with great delicacy, but inferior in energy to the paintings of the former, is to be seen in the Louvre.

The most celebrated of the scholars of Fra Bartolomeo is Fra Paola da Pistoja, who inherited the drawings of the master, and used them as designs for his pictures. The drawings afterwards came into the possession of a Dominican nun, Plantilla Nelli, who formed her style upon the study of them; she appears as an agreeable, but weak imitator of Fra Bartolomeo. These drawings are still in existence, one volume still remains at Florence, while two others were a few years since in the hands of a picture dealer in London. An altar-piece by Fra Paola, is to be seen in the imperial collection at Vienna; it is a fine picture, in a style closely resembling that of the master.

Another Florentine artist of this period closely approaches Fra Bartolomeo, both in the style of his execution and the direction of his genius. This is Andrea Va-

nucchi, better known as Andrea del Sarto (b. 1488, d. 1530). He was the son of a tailor (in Italian *Sarto*), and hence the appellation by which he was early known and has since become celebrated. He commenced life like many early painters, as a goldsmith, but soon turning his attention to painting, acquired so much reputation that he was called in his own time "*Andrea senza errori*," Andrea the faultless. Although possessing a considerable resemblance to those of Fra Bartolomeo, his works are wanting in the lofty air of religious feeling which distinguishes that master; and his female heads in spite of their fascinating elegance, are deficient at once in ideal beauty and in elevation of expression; nor was this want of the higher attributes of an artist, compensated for by any peculiar richness of invention, the want of which is often apparent in his historical subjects; but his Madonnas are always pleasing and attractive, although in many instances they are by no means free from mannerism. He was originally a scholar of Pier di Cosimo, and retained in many particulars the peculiarities of that master; but early in his career he struck out a path for himself, and although his first pictures are somewhat hard and dry, his later works shew great softness in the colouring, and peculiar roundness and delicacy in the modelling.

Andrea del Sarto possessed an extraordinary talent of imitating and copying the works of other masters, with an accuracy which sometimes deceived the painters themselves. Of this, Vasari mentions a very remarkable instance of which he was himself an eye-witness. Raphael had painted for the Cardinal Guilio de' Medici, afterwards Clement VII. the portrait of Leo X. seated between that prelate and Cardinal Rossi, in which the back-ground and drapery were the work of Guilio Romano. This picture having been requested as a present by Frederic II. Duke of Mantua, Clement VII. sent directions to Ottavio de' Medici, to send him the portrait. Unwilling to deprive Florence of so interesting a work of art, Ottavio employed Andrea del Sarto to paint an exact copy of it, which was sent to the Duke of Mantua at the time when Giulio Romano was in his service. The deception remained unsuspected even by Giulio himself, who was only convinced of the fact, by Vasari assuring him he had seen the copy painted, and pointing out to him the private mark of Andrea del Sarto. A striking lesson to those critics and connoisseurs who pretend to infallibility.

To the earliest works of Andrea del Sarto, belong several frescoes in the courtyard of the Compagnia della Scalzo at Florence; all of which are executed in *chiaro scuro*, without colour, with the exception of some allegorical figures of the history of St. John the Baptist. The pictures first painted, were the Baptism of Christ, St. John preaching in the Wilderness, and the Baptism of the Multitude in the Jordan, which combine with much of the hard, dry manner of the old school, great correctness in the drawing, and considerable power of expression. The other pictures to be found in this place belong to a later period of the artist's life, and are of unequal merit, the best being that last executed, and which represents the Birth of the Baptist; a simple and effective composition, in which many

of the figures are of great dignity and beauty. All these paintings have suffered severely from the effects of time, but enough remains to shew the great merit they formerly possessed. To the reputation which Andrea attained by the execution of these works, he was indebted for the commission to paint a similar series in the court-yard of the church of the Annunziata at Florence. Here, a Birth of Christ had been already painted by Alessio Baldovinetti, and another picture by Cosimo Roselli; Andrea added to these five large pictures in colours, from the life of St. Philip of Benozzi, which are among the finest he ever executed. The compositions are extremely simple, and the single figures have a peculiar air of dignity, which he seldom reached in his other works. These pictures are also remarkable for the great beauty of the landscape back-grounds. With regard to composition and natural expression, the fourth picture is the most interesting; it represents the death of the saint, and the resurrection of a dead youth; while for harmony of colouring and *chiar' oscuro*, the fifth claims the highest place, the subject being the healing of sick children by means of his robe. At a later period he executed in the same place a Birth of the Virgin, one of his best productions, as also an Adoration of the Magi, with numerous figures. Still later (1456—27), he painted here one of his most famous pictures, a Repose of the Holy Family, which has long been celebrated under the title of the *Madonna del Sacco*, because Joseph is represented leaning on a sack. It is a beautiful work, full of quiet dignity, and the draperies are managed with great skill. Engravings of this picture are to be seen in the British Museum.

In the year 1518, Andrea accepted an invitation from Francis I. of France, to repair to his court, where he was received with the highest distinction. The king who was greatly pleased with his talents and conversation, loaded him with favours, and the highest nobles of the court competed for the possession of his works. In the midst of this flattering prosperity, he received letters from his wife, a woman of bad character to whom he was devotedly attached, which determined him to return to Florence. He obtained the permission of the monarch under the promise of returning in a short time, bringing with him his family, and was intrusted with a considerable sum of money for the purpose; of purchasing pictures and other works of art. On his return to Florence however, he not only forgot his engagements, but had the dishonesty to embezzle the money confided to him by his royal patron, which he squandered in the company of his infamous wife and her associates. Reduced at length to a state of indigence, the bitterness of which was increased by remorse and by his jealousy of his wife, he sunk into a state of despondency, which was only terminated by the plague which visited Florence in 1530, and which carried him off in the forty-second year of his age. On his death-bed he was abandoned by his wife, and the false friends on whom he had wasted his substance, and he was buried hastily and without the usual ceremonies of the church, in the convent of the Annunziata, which he had adorned with his paintings.

Among the works executed after his return to Florence, the most remarkable is

a large fresco of the Lord's Supper, in the refectory of the monastery of S. Salvi at Florence. It resembles in the general arrangement, that of Lionardo da Vinci, and although not to be compared in merit with that wonderful production, is still admirable for the skill displayed in the grouping, and the expressive beauty of the figures. The easel pictures of Andrea del Sarto are numerous, the great majority consisting of Madonnas, Holy Families, and other subjects suited for altar-pieces, in which the peculiar excellences of his style are developed in the most perfect manner. Pictures of this kind belonging to the early period of his career are rare; but one painted for the monastery of S. Gallo, and which is now in the Pitti Gallery at Florence, displays more earnestness and solemnity of character than is usually to be found in his works; it represents the Annunciation, and bears a considerable resemblance to the style of Francia. In other pictures, as in another Annunciation in the same gallery, the influence of Michael Angelo is apparent, and this influence does not appear to have worked advantageously on his style; while the most perfect developement of his original manner, is seen in the picture called the *Madonna di San Francesco*, in the Florence gallery: it represents the Virgin and child on an altar, and supported by two youthful angels, with St. Francis and St. John the Evangelist on either side; both noble figures, with an expression of wonderful dignity and mildness. Among several altar-pieces which are to be seen in the Pitti palace, the most beautiful is that called the *Disputa della SS. Trinità*, and which exhibits the close relationship existing between the style of Andrea and that of the Venetian masters. It is a conversation of six saints. In the foreground, kneeling, and listening with great devotion, are the figures of St. Sebastian and St. Mary Magdalen; St. Augustin is speaking with all the fire of inspiration, while St. Dominic seems to gaze upon him with the conviction of the understanding, and St. Francis with that of the heart: St. Lawrence gazes upon vacancy, as if in the act of collecting his thoughts. To the most admirable power of expression both in countenance and gesture, are added in this picture all the charms of a most mellow and brilliant colouring, combined with great delicacy of execution. A dead Christ with other figures in the same gallery, is a good example of the symmetrical composition in which Andrea delighted, and is also admirable in the details. Numerous other pictures of a high character are to be found in the Florentine collections; but fine examples of his style are rare in foreign galleries. A large number of pictures partly from his hand and partly from those of his scholars, are to be seen in the Borghese palace at Rome. In the Louvre is the famous picture of *Charity*, painted for Francis I. when Andrea was at Fontainebleau in 1516, and although like most other pictures in the long gallery of the Louvre, fast hastening to decay, is still a beautiful specimen of colouring, though the forms both of the mother and children, are wanting in ideal beauty. The Pinakothek at Munich contains six of his paintings, none of which however are very fine specimens, and in the gallery at Dresden is his last and most celebrated picture, representing *Abraham's sacrifice*, painted in 1529.

Closely allied in style to Andrea del Sarto, is his friend and cotemporary Marco Antonio Franciabigio, who however never attained to the same degree of freedom and simplicity. He painted two pictures in the court-yard of the Scalzo; St. John blessed by his parents previous to departing to the Wilderness, and his first meeting with the Saviour; also in the Annunziato he painted a Marriage of the Virgin, and in all these paintings shewed himself a fortunate follower of his friend. Of this last picture it is related, that the Monks having uncovered it before it was finished, the painter flew into such a passion, that he defaced the head of the Virgin with the blow of a hammer, and was with difficulty prevented from destroying the whole work. The traces of this injury are still apparent in the picture, as neither Franciabigio nor any other artist would consent to repair it. In painting in oil, Franciabigio was less happy than in fresco, and his easel pictures are not remarkable for a high degree of merit.

The most celebrated scholar of Andrea, was Jacobo Carucci, generally called Pontormo, from the place of his birth. The talent he displayed in his youth excited the jealousy of his master to such a degree, that he expelled him from his atelier; but this did not prevent him from rapidly improving, or from becoming, especially in portraits, one of the best masters of his time. An Annunciation from his hand in the court-yard of the Annunziata at Florence, exhibits a peculiar grandeur in the forms and attitudes of the figures; while a portrait of Cosimo de' Medici in the gallery of the same city, is conspicuous for the lifelike warmth and freshness of the colouring. Excellent portraits by this artist are to be seen in the Louvre and in the Museum at Berlin, as well as in many other continental galleries.

Jacone and Domenico Puligo, were also pupils of Andrea, and assisted him in the execution of many of his works. Paintings by the latter, consisting for the most part of Holy Families, are to be seen in the galleries of Rome and Florence; they bear a striking resemblance to the works of the master, for which they are often mistaken, but the grace and simplicity which distinguish the paintings of Andrea, give place in those of his scholar, to a certain disagreeable vagueness and feebleness of expression.

At the same period that Andrea del Sarto was employed on the frescoes in the Annunziata, another painter was engaged to paint the Assumption of the Virgin, in the same place. This was Rosso de Rossi (b. 1496) an artist whose works are distinguished by a peculiar fantastic manner, not to be met with in those of his cotemporaries. The picture above mentioned is a fine work, full of animation, and the figures are not deficient in grandeur and solemnity of expression; but it is inferior to most of the other works in the same place, and not free from a certain degree of mannerism. In Florence and other parts of Italy, pictures by this artist are to be found; but on the whole they are not numerous. Rossi passed the most active part of his life in the employment of Francis I. of France, and was intrusted with the internal decorations of the palace at Fontainebleau, where he died in 1541. An Annunciation belonging to this period in the Louvre, shews the influence both

of Fra Bartolomeo and Andrea del Sarto; while a Burial of Christ in the same gallery exhibits a cold and affected imitation of the antique.

One of the most talented painters of this period was Ridolfo Ghirlandajo, the son of Domenico Ghirlandajo, who left the school of his father and uncle (Davide Ghirlandajo) for that of Fra Bartolomeo, where he formed a style of great beauty and originality. On the visit of Raphael to Florence in 1504, he entered into a close intimacy with that great master, who at a later period solicited him earnestly to take part in his great works in the Vatican; an offer which was however not accepted by Ridolfo. Two of his pictures in the Florence gallery shew how nearly his works approached those of Raphael at this period; they represent St. Zenobius recalling a dead youth to life, and the funereal obsequies of the saint in the cathedral of Florence. They exhibit forms of the highest grace, dignity and beauty, and the expression of the heads is worthy of the highest praise; "it is perhaps," says Kugler, "the highest step to which the Florentine Realism attained." An admirably executed Coronation of the Virgin, with several saints, by this artist, is to be seen in the Louvre; and a Female Head in the Pitti Palace at Florence, will bear comparison with the best portraits of Francia. A Christ bearing the Cross, in the church of S. Spirito at Florence, contains the original motive, that all the spectators turn to gaze on the sorrowing Virgin; in other respects the picture is slightly and hastily executed. Ridolfo Ghirlandajo died in 1560.

We close our account of the Florentine painters of the XVth century, with that of Raffaellino del Garbo (b. 1476, d. 1524) a scholar of Filippino Lippi. His earlier works are remarkable for their elegant and agreeable character, as may be seen in five of his pictures, which adorn the museum at Berlin. The dramatic life which forms one of the principal characteristics of the works both of his teacher and of Ghirlandajo, is also seen to great advantage in his pictures, especially in a Resurrection in the Florence Academy, where the expression and gestures of the four guardians of the tomb, are most excellent. At a later period Raffaellino adopted the new style introduced by Michael Angelo and Raphael; but without any very eminent success. The best specimen of his later works is the ceiling of the chapel of St. Thomas, in the church of S. Maria sopra Minerva at Rome, the walls of which were painted by his master Filippino Lippi.